

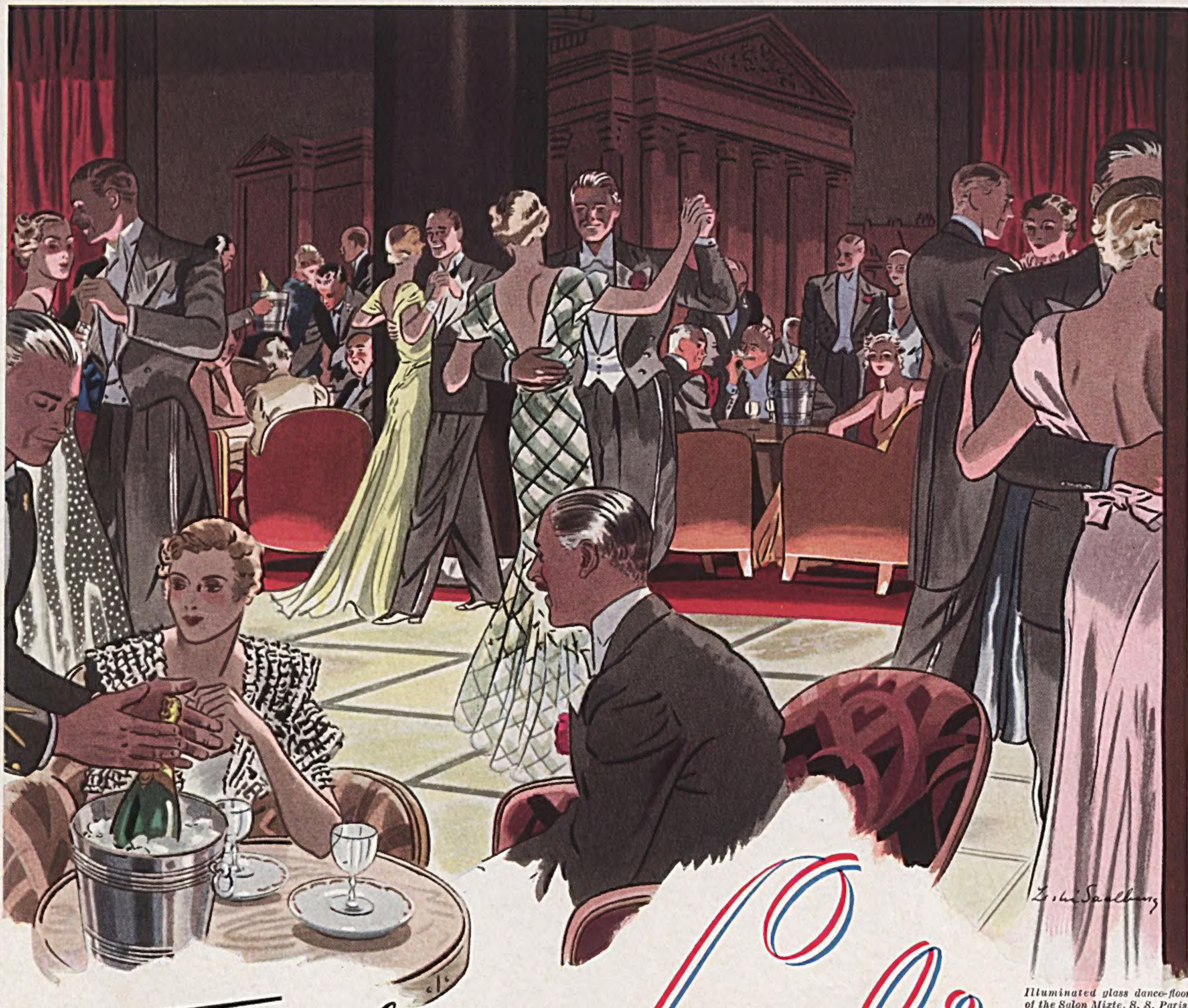
# Goodbye



JUNE · 15 · 1933  
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*W. L. L.*





Illuminated glass dance-floor  
of the Salon Mixte, S. S. Paris.

# To the Ladies

*Gentlemen, if you will bear with us, this is for ladies only:*

A successful day, as every woman knows, is bounded on one side by breakfast-in-bed, and on the other by the selection of a flattering *décolletage*. It includes sunshine and exercise . . . perhaps a little shopping and a "facial" . . . leisure for reading . . . a menu born of artistry and imagination . . . and plenty of charming, congenial company. . . . At least, that's a woman's day on the French Line.

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Remember *Her?*

# How

*could I forget  
her!*



**O**f course she remembered Helen! Helen was the kind of girl you couldn't easily forget.

Poor thing—it was not her beauty, not her charm, that lingered in the memory, but something else about her . . .

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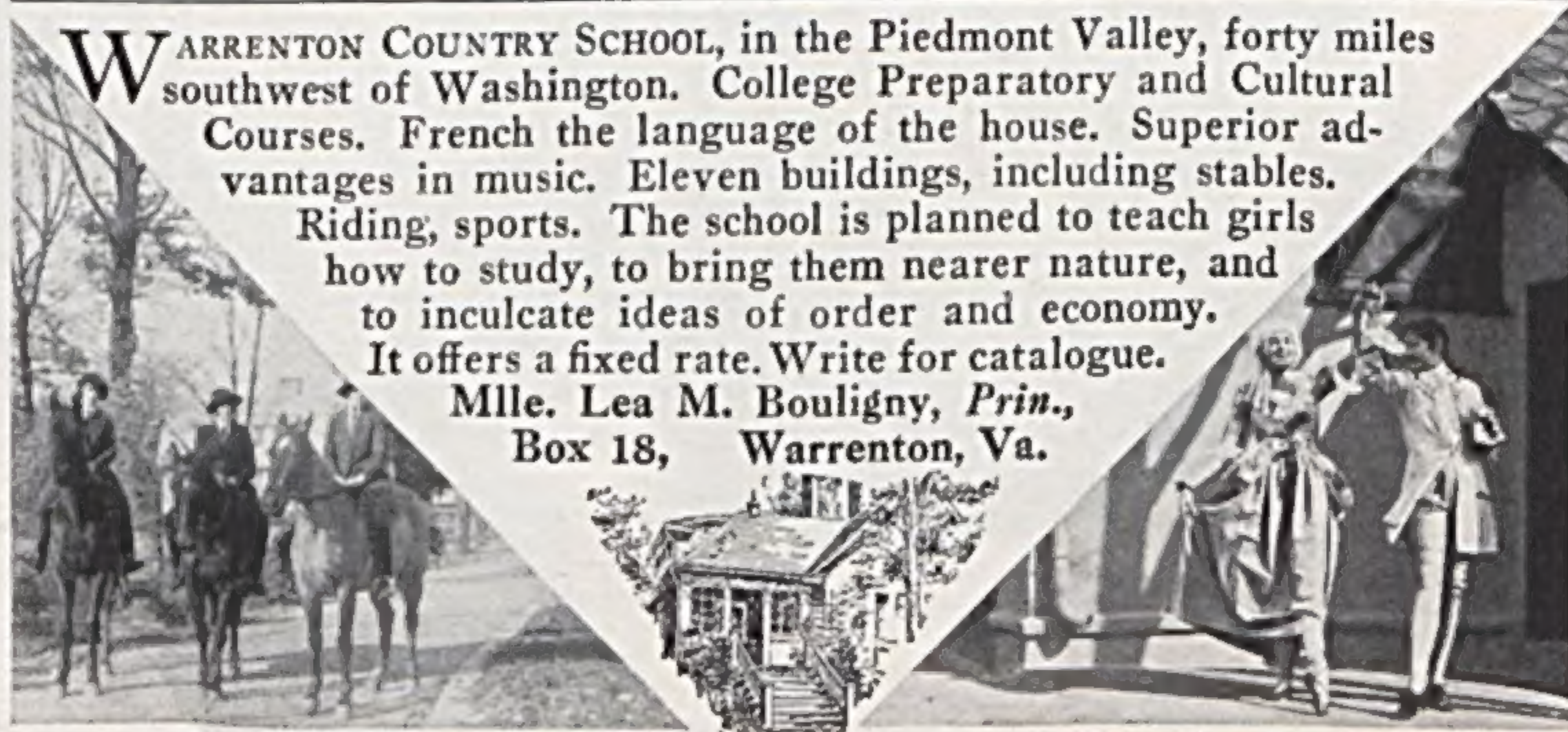
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## BIRTHS

## NEW YORK

**Cuyler**—On April 30, to Mr. and Mrs. Lewis Baker Cuyler (Margery Pepperill Merrill), of New York City and Stockbridge, Massachusetts, a son.

**Livingston**—On May 3, to Mr. and Mrs. Graham Livingston (Virginia Reese), of Spuyten Duyvil, New York, a daughter, Nancy Randolph Livingston.

**Sutphen**—On May 3, to Mr. and Mrs. Duncan D. Sutphen, junior, (Celeste K. Proctor), of New York City and Dobbs Ferry, New York, a son, Duncan Dunbar Sutphen, third.

## BIRMINGHAM

**Wilson**—On April 14, to Dr. Frank Cunningham Wilson and Mrs. Wilson (Emily Symington), a son, Thomas Alexander Wilson.

## DALLAS, TEXAS

**Andrade**—On May 9, to Mr. and Mrs. Cipriano Andrade, third, a daughter.

**Purse**—On April 27, to Mr. and Mrs. James A. Purse, junior, (Benneta Carter), a son, James A. Purse, third.

**Wooley**—On April 8, to Mr. and Mrs. William E. Wooley (Kleith Louise Small), a son, Christopher Andrew Wooley.

## DENVER

**Charlton**—On April 3, to Mr. and Mrs. Robert Charlton (Carolyn Patterson), a daughter.

**Livermore**—On April 5, to Mr. and Mrs. John Livermore (Jane Macgruder), a daughter, Jane Livermore.

## DULUTH

**Field**—On May 5, to Mr. and Mrs. Thorold Farrar Field (Katharine Van Vleck), a son.

**Fuller**—On May 5, to Mr. and Mrs. Charles Edward Fuller, junior, (Katherine Haley), a son, Charles Edward Fuller, fourth.

## ELMIRA

**Craig**—On May 1, to Mr. and Mrs. Thomas Craig (Alberta Price), of Pittsburgh, Pennsylvania, a son.

## LA JOLLA, CALIFORNIA

**Du Bois**—On May 9, to Mr. and Mrs. Francis E. Du Bois, junior, (Josephine Ann McClintock), a son, Francis E. Du Bois, third.

## LOS ANGELES

**Rathbone**—On May 7, to Dr. Robert Hale Rathbone (Rowena Thom), a son, Pembroke Thom Rathbone.

**Woods**—To Mr. and Mrs. William W. Woods, junior, (Dorothy Fulton), a son.

## MONTGOMERY, ALABAMA

**Jones**—On April 11, to Mr. and Mrs. Amos Berney Jones (Allie Rice), a son, Amos Berney Jones, junior.

**Marbury**—On April 15, to Mr. and Mrs. Ernest Lenard Marbury (Alice Kohn), a daughter, Frances James Marbury.

**Rivers**—On April 19, to Dr. Thurston Donnell Rivers and Mrs. Rivers (Laura Croom Hill), a daughter, Laura Croom Rivers.

**Rogers**—On April 14, to Mr. and Mrs. Charles Platt Rogers (Ellen Gunter), a daughter, Ellen Poelnitz Rogers.

## NEW HAVEN

**Cannon**—On April 28, to Mr. and Mrs. Le Grand Cannon, junior, (Jeanette F. Peabody), a daughter, Margaret Cannon.

**Hopkins**—On May 5, to Mr. and Mrs. Edward L. Hopkins (Marion Ball), a son, Edward Lewis Hopkins, junior.

## OMAHA

**Downs**—On May 5, to Mr. and Mrs. Philip Downs (Liz Elliott), a daughter.

**Offutt**—On March 1, to Mr. and Mrs. Casper Yost Offutt (Mary Longmaid), a son, John Longmaid Offutt.

**Thomas**—On April 6, to Mr. and Mrs. Amos Thomas (Gertrude Owen), a daughter, Gay Thomas.

## PARKERSBURG, W. VIRGINIA

**Stevenson**—On April 9, to Mr. and Mrs. George Alfred Stevenson (Katherine O'Brien), a son, George Alfred Stevenson, junior.

## PHILADELPHIA

**Ewing**—On May 9, to Mr. and Mrs. John K. Ewing, third, (Caroline B. McFadden), of "Ivy Cottage," Bryn Mawr, Pennsylvania, a son.

**Righter**—On April 27, to Mr. and Mrs. William Howard Righter (Lillian Cole), of Salem, New Jersey, a son, William Howard Righter, junior.

**Snowden**—On May 2, to Mr. and Mrs. C. Randolph Snowden (Mildred Packard), of Chestnut Hill, Pennsylvania, a son.

## BIRTHS

## SAN DIEGO

**Gildred**—On May 8, to Mr. and Mrs. Phillip Gildred (Helen Lewis), a son, George Lewis Gildred.

## SIOUX CITY

**Murphy**—On April 24, to Mr. and Mrs. Weir Mitchell Murphy (Gladys Holmes), a daughter, Colleen Murphy.

## TORONTO, ONTARIO

**Brock**—On May 8, to Mr. and Mrs. Jeffrey Brock (Isobel Williams), a son.

**Firstbrook**—On May 11, to Mr. and Mrs. Roy N. Firstbrook (Ruth Sprott), a son.

## ENGAGEMENTS

## NEW YORK

**Asher-Hinkle**—Miss Elizabeth Asher, daughter of Mr. and Mrs. Clyde Blaine Asher, of Washington, D. C., to Mr. Peyton L. Hinkle, of New York City.

**Auchincloss-Look**—Miss Maria Sloan Auchincloss, daughter of Dr. Hugh Auchincloss and Mrs. Auchincloss, to Mr. Allen MacMartin Look, son of the late Dr. Frank Byron Look and Mrs. Look, of New York City and Martha's Vineyard, Massachusetts.

**Barrett-Edmonston**—Miss Lois Roxanna Barrett, daughter of Mr. and Mrs. John J. Barrett, of New York City and "Mapledale," New Canaan, Connecticut, to Mr. William Edgar Edmonston, second, son of Mr. and Mrs. Edgar Davis Edmonston, of Baltimore, Maryland.

**Bayne-Wattles**—Miss Elizabeth van Beuren Bayne, daughter of Mr. and Mrs. Howard Bayne, of "Ramelton," New Vernon, New Jersey, to Mr. Guerdon W. Wattles, of Buffalo, New York.

**Bryan-Laimbeer**—Miss Doris A. Bryan, daughter of Mr. and Mrs. Walter A. Bryan, of Lansing, Michigan, to Mr. George M. Laimbeer, of New York City.

**Buel-Thompson**—Miss Victoria Buel, daughter of Mr. and Mrs. Clarence Clough Buel, to Dr. Hugh Currie Thompson, junior.

**Coe-Foster**—Miss Bertha H. Coe, daughter of Mr. and Mrs. E. Holloway Coe, of Hewlett, Long Island, to Mr. Sumner H. Foster, son of Mr. and Mrs. John W. Foster, of Cedarhurst, Long Island.

**Denny - Hoag**—Miss Amey Dunnell Denny, daughter of the late Colonel Thomas Denny and Mrs. Denny, to Mr. W. Knowlton Hoag, son of the late Dr. William E. Hoag and Mrs. Hoag.

**Dickinson-Williamson**—Miss Cynthia Dickinson, daughter of Mrs. Lynford McC. Dickinson, to Mr. Clement Williams Williamson, of Glen Cove, Long Island.

**Dows-Bliss**—Miss Evelyn Byrd Dows, daughter of Mr. and Mrs. David Dows, of "Charlton Hall," Glen Head, Long Island, to Mr. Cornelius N. Bliss, junior, son of Mr. and Mrs. Cornelius N. Bliss, of New York City and Glen Cove, Long Island.

**Fitch - Lawrence**—Miss Marjorie Fitch, daughter of Mr. and Mrs. Morton Cross Fitch, of Brooklyn, New York, to Mr. Richard W. Lawrence, junior, son of Mr. Richard W. Lawrence, of New York City.

**Freeman-Niles**—Miss Marian Lawrence Freeman, daughter of Mr. and Mrs. Leon S. Freeman, of Morristown, New Jersey, to Mr. Nicholas Niles, son of Mr. and Mrs. G. Caspar Niles, of Roslyn, Long Island.

**Hencken - Perkins**—Miss Georgia Hencken, daughter of Mr. and Mrs. William F. Hencken, of Greenwich, Connecticut, to Mr. George Holmes Perkins, son of Mr. and Mrs. George Howard Perkins, of Cambridge and Cohasset, Massachusetts.

**Hooker - Nebolsine**—Miss Barbara Ferry Hooker, daughter of Mr. and Mrs. Elon Huntington Hooker, of New York City and "Chelmsford," Greenwich, Connecticut, to Mr. Eugene A. Nebolsine, son of Madame C. E. Nebolsine and the late Admiral A. Nebolsine, of Leningrad.

**Hudson-Gade**—Miss Nina Lea Hudson, daughter of Mrs. Lea Hudson, of New York City, to Mr. George Alexander Gade, son of Mr. and Mrs. Harald F. Gade, of Philadelphia, Pennsylvania.

**Kernochan-Blagden**—Miss Mary Kernochan, daughter of Chief Justice Frederic Kernochan, to Mr. Crawford Blagden, junior, son of Mr. Crawford Blagden.

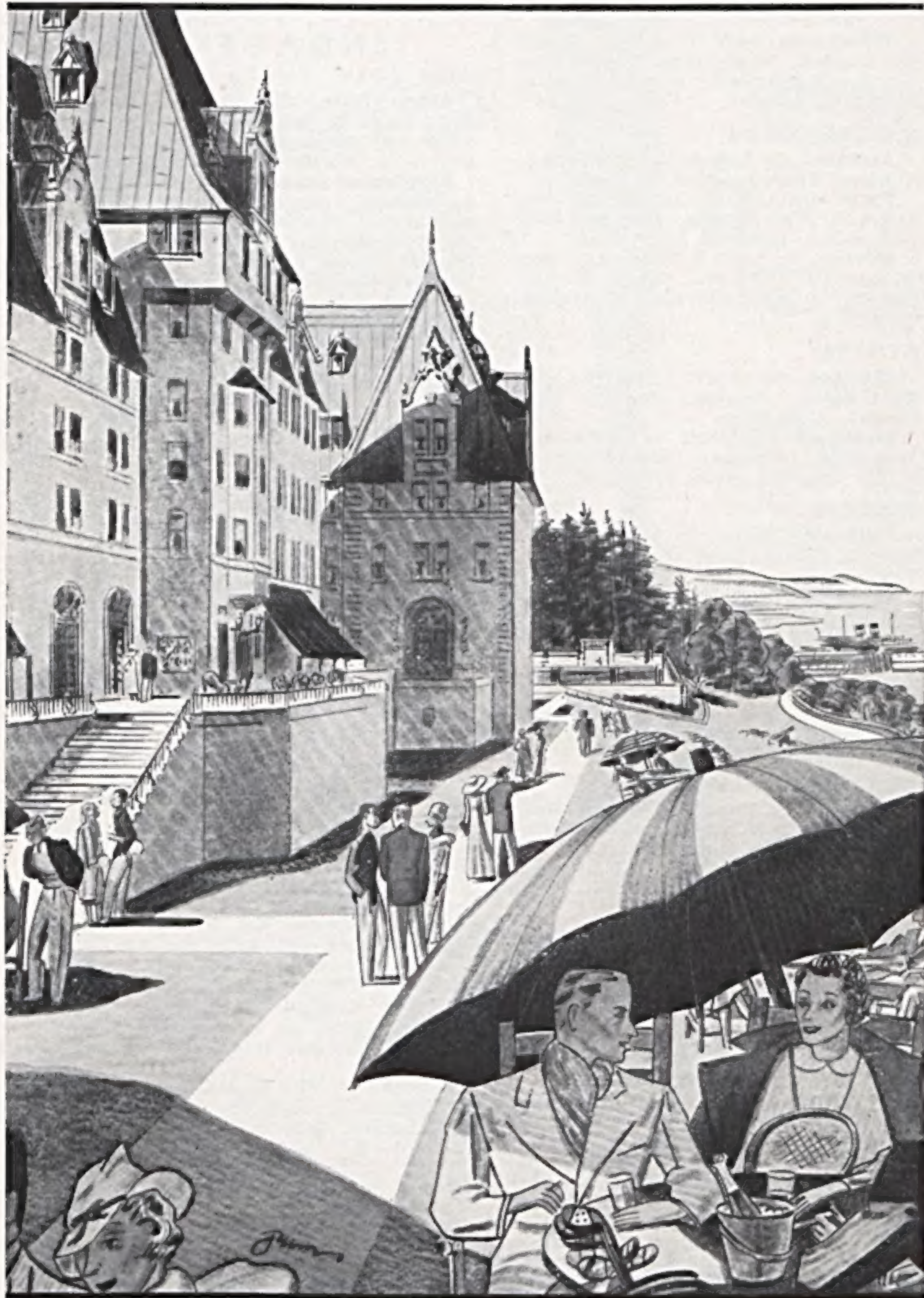
**Lefferts-Bartlett**—Miss Lysbet Wetherill Lefferts, daughter of Mr. and Mrs. Barent Lefferts, to Mr. Philip Golden Bartlett, son of Mrs. Philip Golden Bartlett.

**Meigs-Whitehouse**—Miss Hester Oakley Meigs, daughter of Mr. and Mrs. Ferris J. Meigs, of Bronxville, New York, to Mr. Franklin Schenck Whitehouse, of Pelham, New York.

(Continued on page 11)



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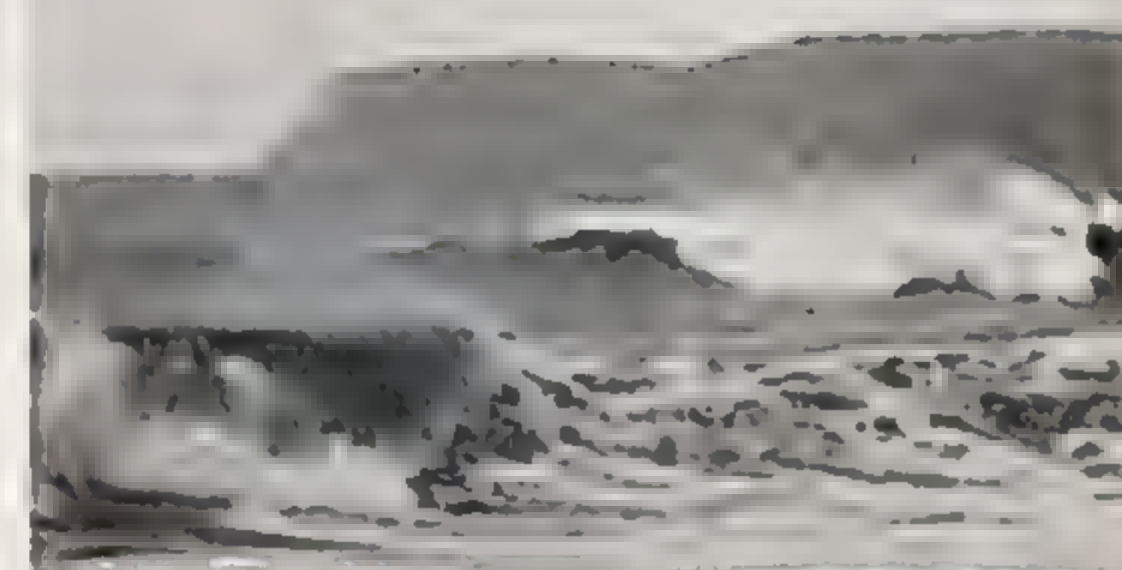
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## SOCIETY

(CONTINUED FROM PAGE 7)

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**Singer-Eastman**—Miss Catharine Singer, daughter of Mr. and Mrs. Mortimer Merritt Singer, of New York City, to Mr. Charles Edward Eastman, son of Mr. and Mrs. Lee John Eastman, of New Rochelle, New York.

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## BALTIMORE

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**Dublin-Kirk**—Miss Christina Dublin to Mr. Harris E. Kirk, junior, son of the Reverend Dr. Harris E. Kirk, Rector of the Franklin Street Presbyterian Church, and Mrs. Kirk.

**Dugan-Boyce**—Miss Helen Preston Dugan, daughter of Mrs. Ferdinand Chatard Dugan, of "Bonnie Doon," Catonsville, Maryland, to Mr. Heyward E. Boyce, junior, son of Mr. and Mrs. Heyward E. Boyce, of Baltimore, Maryland.

**Scott-Turner**—Miss Jane A. Scott, daughter of Mrs. Columbus O'Donnell Lee, of Brooklandville, Maryland, to Mr. James F. Turner, junior, son of Mr. and Mrs. James F. Turner, of Baltimore, Maryland.

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(Continued on page 70)



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SUMMER ENTERTAINING  
OLDER WOMEN'S FASHIONS

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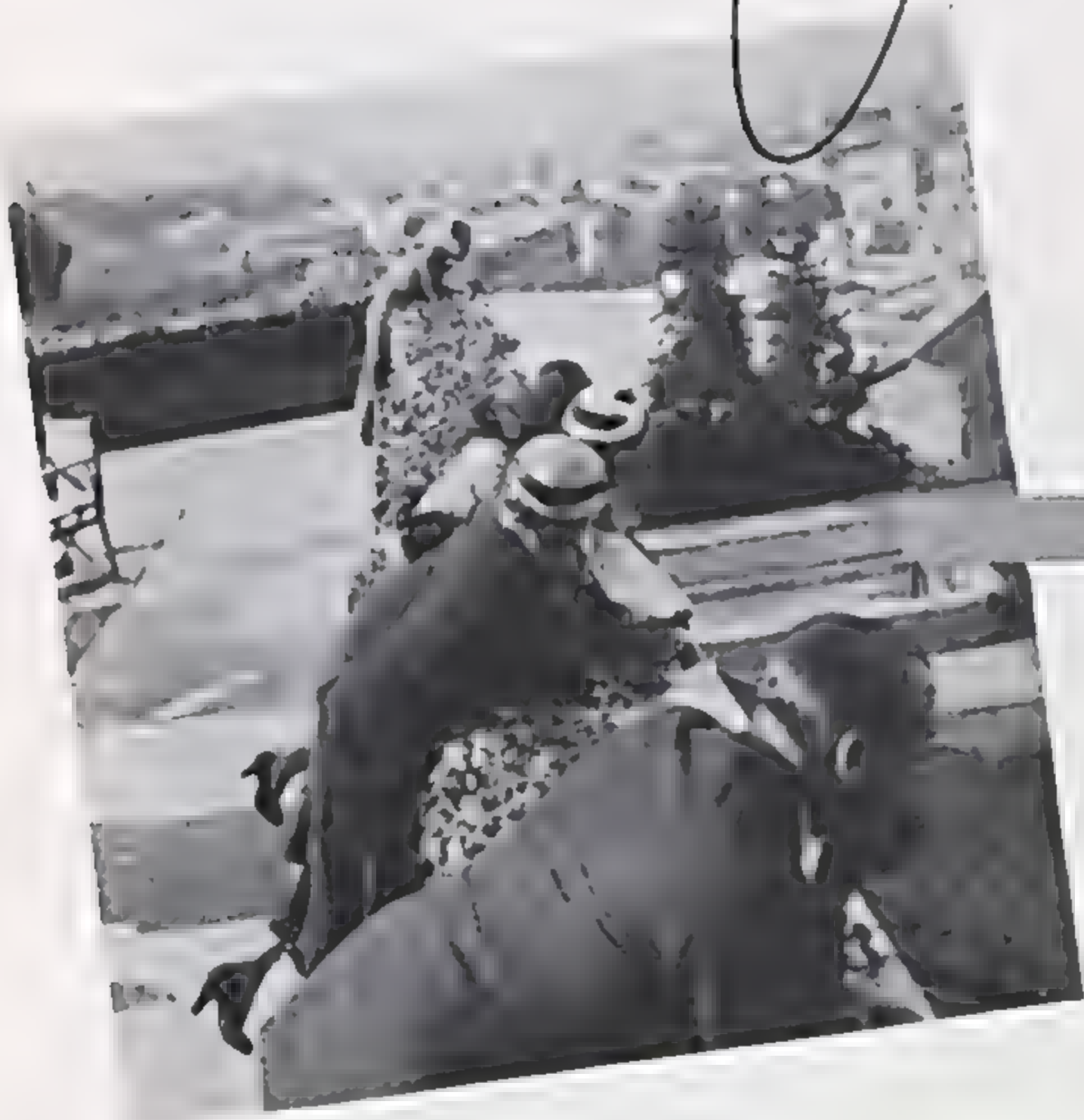
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# Logue's

## Eye view of the mode



THOSE people in the photograph at the left are gazing down at the New Rome: a Rome resurrected by Mussolini from glorious ruins to glorious life; a city bathed in mysterious floods of light, where the policemen wear white piqué gloves and hats, where the Opera has all the pre-War Vienna glitter of jewels and uniforms (the Fascisti black shirt is starched for evening!); and where the noblewomen emanate the splendour and dignity of the palaces they inhabit. It looks as if once again all roads might lead to Rome. And if you are not on one of them—if, after reading "Him's" account of the Italian capital, you feel no overpowering desire to visit it, you are stronger than we are. The article (page 17) demoralized us for a whole day.

ONCE again, the poor pig is in terror of its life. Not content with pork and bacon and hair-brush bristles, the acquisitive human has suddenly decided to lift pigskin out of the narrow realm of men's gloves and suitcases and glorify it as an outstanding hide for feminine accessories, from bags and belts to shoes and gloves, some of which you can see on pages 42 and 43. The pitted surface belongs in an era where the term "You're an old Smoothie," applied to sports materials, would be a definite insult.



SINCE this is technically the Older Woman's issue we cabled our Paris office for contributions on the subject; only to receive a long, indignant memorandum, an excerpt from which follows: "I am at a loss to understand what you mean by the term 'Sophisticated Older Woman.' If this woman exists to-day in either Europe or America, I do not know her. I have gone over the list of women who are in this class—Lady Mendl, Lady Ribblesdale, Mrs. Cole Porter, and others—and I can't find a single point in their philosophy of dress or their manner of presenting themselves that is any different from the other women of society in their twenties."!!!

APPARENTLY, it is fairly safe to say that you Can't Keep a Good Fashion Down. Among the ones that have that immortal something that is so right that women won't give it up, the beret ranks. To the right, witness the beret, 1930, worn ingenuously on the back of the head with a trusting charm characteristic of the last gasp of boom times. A little lower, see the beret, 1933, having weathered the depression, and all sorts of vicissitudes, still the beret, rampant. Chic all over again, now it pokes itself up in back, juts itself out in front, and assumes a cynical jauntiness.



1930



1933





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As Seen by Him

CROSS the Italian frontier at Vintimiglia, and you enter into a motorist's paradise. Do you remember the Italian roads of the past, with white dust blotting out the landscape and choking your windpipe? All that is gone, and, instead, you now glide down a perfect broad ribbon bordered with tall white iris in the early spring or millions of marigolds in midsummer. Still more important from the driver's point of view are the guiding marks along the way, warning of corners and crossings, making driving safer than I have ever known it. From one end of Italy to the other, the roadways are traced in black-and-white paint, so that even at night you can drive with dimmed lights.

By the edge of a blue sea, you drift past Genoa, where, along the hot and hectic historic quay loom the gigantic new Italian liners, evidence of this new Italy. Many other marvels are appearing, including a new mentality that has made a race of people almost unrecognizable as their former selves. There is no more of "the picturesque squalor immortalized by Hubert-Robert"—ruins serving as clothes-lines, more romantic on canvas than in reality. To-day, everything is spick and span. The policemen wear white piqué gloves and helmets and stand at the crossroads with their arms outstretched like scarecrows, directing the traffic (I am sure they started the fashion for piqué gloves). The hotels are beautifully clean, and the food is everything that lives up to our modern ideals. In fact, everything has been straightened up and put in order, except the leaning tower of Pisa—which still leans, though some people pretend it was built to do so.

Florence, smiling in the sunlight, brings back memories of one's youth—tramping through the galleries and having tea and cakes at Doney's. But have you ever noticed that all that tramping through galleries in one's early youth, though necessary as a stepping-stone in one's education, was little pleasure compared with the later visits in maturity? In Florence, this spring, I found I had forgotten—if I ever realized—how beautiful the pictures are. Though I had seen the Rubens and Van Dycks, the three wonderful Nattiers, the pictures by Leonardo, and the two famous Botticellis, I had seen them with unseeing eyes, and I would never have known how beautiful



they are, if I had not seen them again, now that I am older.

And how amusing to you with an antique urge or an explorer's lust are the pawn shops over the bridge, and the shops with outrageous onyx table tops inlaid with flowers and butterflies (which somebody ought to buy up and convert into low tables), not to mention the thousands of marble and alabaster statuettes, which could, if carefully chosen, make lovely table decorations. Full of all these notions, I went to lunch with the Comtesse Canavaro and made the entire company roar with laughter at my appreciation of these "local horrors," which are beneath their notice. I stuck by my guns and later took one of the young ladies to see the beautiful evening bags I had discovered, made of soft white kid, and stamped with Renaissance patterns in silver and gold—to which I had added my own touch on one—a clasp made of coral roses.

The mention of the Canavaro lunch momentarily jerks my mind from the pleasures of the eye to the pleasures of the palate. One delight I tasted that day was a heaping dish of cous-cous garnished with slices of hard-boiled eggs and served with a highly seasoned curry sauce. The inevitable curiosity about restaurants in a strange city led us into a discussion that night as to where to dine. The choice lay between the Pozzo di Beatrice, which is rigged up with an impressive sixteenth-century atmosphere and period waiters, and Cencio, unpretentious, but renowned for its good food. We compromised by looking in at the first and dining at the latter. And when I saw, on entering Cencio's, the Marquis de Talleyrand—I *knew* the food was good. All the uncooked food was arranged on trays, to be looked over before ordering. I couldn't resist a dish of chicken livers and gizzards, encircled by red coxcombs





PRINCESS RENATO PIGNATELLI



PRINCESS BONCOMPAGNI

—one of those dishes so like a perfect still life in colour that you restrain your quivering appetite before destroying its composition. Incidentally, remember this place Cencio, for it is but little known except to Florentines.

Even every-day food is very good in Italy—and very healthy, too, which particularly recommends it to those who have the modern view-point about meals. The macaroni and noodles are always delicious. (The secret is that they are made just before they are eaten.) Somehow, a dish of spaghetti, cooked in butter and served with a tomato sauce, is never as good at other places as it is in Italy. Cheese is sprinkled (or brought in a large piece to be grated over your food) on everything—in soup, on spaghetti, on asparagus.

One of the best dishes I know is made of raw vegetables eaten with a salad dressing, but not cut up in a salad, as we know it. The dish of vegetables is brought, you make

your selection, and eat them in any manner you like. My particular passion happens to be *finocchi*. Then, I had a new lunch dish at a very smart house in Rome: asparagus surrounded by fried eggs (fried on both sides) and bacon, followed by *fraises des bois* served with halves of oranges. The *fraises des bois* were presented in a bowl, accompanied by a silver tray of oranges cut in half. One squeezed half an orange over the *fraises des bois*, then sprinkled them with sugar. (Big strawberries will do as well.)

But now, to let the spirit feast again: Rome glows in the sky from far away. A halo of white light hangs over it, which, somehow, seems more mysterious than the usual light announcing the approach to any city by night. On arriving, one understands why, for the Rome of to-day is flooded with light in a way I have never seen equalled. It is like a great outdoor room lighted by Wendel, with unseen flood-lights dramatically calling attention to its wonders. It is a happy coincidence that the *train de luxe*, the "Rome Express" from Paris, arrives in the evening, for that is the right moment for one's first view. The waters of the great circular fountain by the station are flood-lighted, and the hundreds of little fountains that never stop playing in the walls and at the street (Continued on page 68)





MADAME EDUARDO AGNELLI AND HER CHILDREN



THE PRINCESS COLONNA



HOYNINGEN-HUENÉ

THE COUNTESS PECCI-BLUNT

MCNULTIN





THE DUCHESS OF SERMONETA

HOYNINGEN-HUENÉ



PRINCESS JANE SAN FAUSTINO

## ROMAN HOSTESSES

Princess San Faustino is a famous figure in Italian society, known for her forceful personality and the picturesque type of costume which she has adopted as her own. She is a familiar sight in Venice, at the Lido, and in Rome, dressed in a peaked widow's cap, a trailing veil, and a gown with flowing Moyen-Age lines. Madame Eduardo Agnelli, shown with her charming young daughters in the photograph at the top of page 19, is Princess San Faustino's daughter

The Duchess of Sermoneta is shown at the left in one of the beautiful salons in her Roman palace. This, the Orsini Palace, was built on the ruins of the Theatre of Marcello, and, now that the accumulation of four hundred years has been cleared away, it stands above a foundation of tall, graceful arches and romantic columns. The Duchess occupies a large apartment in the centre of the building, with high-ceilinged rooms and magnificently painted walls, in which she entertains charmingly



# MIDSUMMER NEWS FROM PARIS

## with a prophetic slant

**M**AYBE jazz is losing its grip on the world or maybe Mae West, whom Paris currently idolizes, has something to do with it—but the Café de Paris these Friday nights (every one goes on Friday) has a distinctly new rhythm. Syncopation has given way to dreamy waltzes and tangoes—and the floor is an enchanting picture of whirling and twirling tulle dresses, billowing white cotton point d'esprit ones, and crisp, flower-like organdies.

- And lovely beyond words was one beauty tangoing in a white dress with a great rumba flounce of black lace, and around her shoulders a white scarf edged with black lace. These rumba flounces, these touches of lace—mark them well.

- In that same lady's hair was a tiny rhinestone star. Almost everywhere you go now, on both sides of the Atlantic, you see these stars or crescents in evening coiffures. At Mrs. Marshall Field's party at the River Club, not long ago, several women wore them—one lady even wore three.

- If you will glance at the two photographs at the right, you will see the huge satin bows all Paris is taking up. The first is a pink satin one on Yvonne Carette's dress of Albène—that new rayon silk that looks like cotton. The second is a floppy black satin one on Lelong's white coat of rayon silk. Sometimes, they're of pink or white organdie pinned on exactly like a flower or boutonnière.

- You may laugh at our bringing up the subject of gloves again—but Mademoiselle Schiaparelli walked into Fouquet's the other night wearing some you must know about: bright red suède ones worn with a black dress and a white satin jacket embroidered in tiny black "S's."

- In case you haven't heard—"Toast" is the newest colour for Panama hats. It's a shade darker than natural and incredibly good with all colours. Pale blue and pale pink Panamas are two others that you see everywhere in Paris now.

- Here we are at the end of the page, still with dozens of things to tell. For instance, pink evening dresses that look like lovely ice-cream sodas. Bracelets—but they must be big ones—worn over gloves. Brownish-red finger-nails. White organdie blouses and sailor hats. Patou's yellow flannel evening jackets. And satin. Watch satin—especially shiny satin made of rayon.



YVONNE CARETTE DRESS • ROSE VALOIS HAT



HOYNINGEN-HUENÉ, PARIS

LELONG (BERGDORF GOODMAN) • TALBOT HAT



- It's fun to play two rôles—mannish for sports and feminine for dancing. On this page, you see the new mannish trend in clothes for the beach or for strenuous activities. The first young lady wears sandy-beige slacks, a buttoned blouse with an attached cape in pea-green, and Lanvin's felt fedora, "Fracasse"
- In contrast, the man wears white flannel shorts and a black-and-white gingham peignoir, from Knizé
- And the Dietrich-like young person farthest right is dressed in a navy-blue flannel jacket and slacks, white piqué tabs at the neck, white galalith buttons, and Lanvin's navy felt fedora, "Sur Toi"



LANVIN • KNIZÉ • LANVIN



MAINBOCHER

HOYNINGEN-HUENÉ, PARIS

# MANNISH

**for play clothes**

- The sportswoman standing at the left is outfitted for a day on the beach. Her costume starts with a navy-blue wool bathing-suit, backless, but high-necked in front. Over this she wears piqué shorts and, over them, a knee-length coat of pale blue and white piqué lined with navy-blue crash towelling
- So persistent is the feminine demand for masculine sports things that many of the piqué things are made—not of the usual piqué—but of that check-woven piqué men wear in their evening shirts. And what with tie silks, men's snap-brim Panama hats, polo shirts, and what—the sports world looks like man's domain





HOYNINGEN-HUENÉ, PARIS

MAGGY ROUFF (SAKS-FIFTH AVENUE)

• Yards and yards of organdie, made into narrow pin-tucked ruffles, trim "En Sourdine." They are applied in a scalloped border on the tremendously full overskirt of sun-pleated net—making it heavy enough to swing with a swish when the wearer walks. And they completely obliterate the little net bolero—each little ruffle, from the edge of the sleeves to the neck, turning upwards, giving the effect of a chrysalis framing the face

# FEMININE

**for dance clothes**





LELONG • MAGGY ROUFF (SAKS-FIFTH AVENUE) • MOLYNEUX

### “Dinner at eight—please don’t dress”

The scene is Cannes; the occasion, an informal dinner; the dress, a cocktail dress of navy-blue chiffon, with an ankle-length skirt, elbow-length sleeves, and lots of tucks. It’s Lelong’s “Triana”

Another lady didn’t dress: result, an enchanting frock in printed black-and-white crêpe silkiness, called “Turtle Dove.” The below-the-elbow sleeves are kimono cut; the neck-line ties in a bow

This bare-backed lady obeyed her own impulses (as one may in Cannes, and at most smart resorts) and wore a beach dress made of navy-blue and white sine-lic. Note the straps and pinafore skirt





AUGUSTABERNARD (SAKS-FIFTH AVENUE) • AUGUSTABERNARD (HATTIE CARNEGIE)

### Between-the-dark-and-the-daylight clothes

An afternoon-into-evening dress is the answer to a don't-dress invitation. Augustabernard's "234" is high of neck, short of sleeves, long of skirt, and made of white silk, flower printed

This ankle-length black marocain evening dress, "254," goes politely informal in deference to the casual invitation by adding a jacket with a special triple-fold arrangement at the shoulders

Here is the same smart black marocain dress, "254," minus the jacket, and showing a medium, square back décolletage and brief epaulet sleeves. The skirt has organ-pleats in groups of threes





BRUEHL-BOURGES PHOTO

### Accompaniment for beer

Here you have the perfect *mise en scène* for a country luncheon with beer. All the delectable food was prepared by the Waldorf-Astoria. The earthenware soup pot and little soup cups, the shining copper casseroles, wooden spoons and forks, pepper-mills and salt dishes are from the Bazar Français. The nautical tray for cigars and cigarettes and matches and the basket for rolls are from Alice Marks. And the decorative white pottery shells for the colourful salads can be found at Madolin Mapelsden





CONDÉ NAST ENGRAVINGS

The beneficent beverage itself is smartly dispensed from a huge glass beer keg, surrounded by white beer-mugs from the Bergdorf Goodman Decorating Department. Macy's is the home of the green-handled knives and forks, the wooden cheese tray, of which a corner shows at the right, and the copper tray in the centre, which is piled with beautiful fruit supplied by J. S. Nicholas. Mosse designed the fringed brown linen napkins. The plates are from Mitteldorfer Straus; the pickles rest in a shell from Olivette Falls

## STEIN SONG

### For the hostess

CERTAINLY all the to-do that went on about beer did more for it than just make it legal. For one thing, it stepped it up appreciably in the scale of entertaining. People who used to think of beer primarily as something you bought behind swinging doors now demand it firmly at all kinds of parties. Earnest devotees are still united on the point that the best time of all for beer is of an evening, especially a warm evening, with the proverbial snack of cheese or something, and in a garden, if you have a garden at hand. But, all up and down the smart countryside this summer, at buffet lunches and suppers, the beneficent beverage is flowing freely.

While serving beer with a meal doesn't mean that you have to have *Wiener Schnitzel* and a stein on the table—still, the menu takes planning since beer is by nature the complement of sturdy food and won't associate to best advantage with soufflés and such. Therefore, Vogue is presenting herewith what it considers to be a practically perfect al fresco luncheon, with beer as a high light.

To begin this luncheon, there is soup—a clear, hot bouillon, to be ladled out of the big soup pot into amusing little soup pots. Then, there are a cold ham (baked with spices) and cold *bœuf à la mode en gelée*, a divine dish for any summer lunch and especially good with beer. The recipe for this is given later. There are two salads, one of mixed fresh vegetables, tastefully arranged, and a potato salad with shreds of ham, pretty as well as good. There are toasted rolls and dill pickles and a tray of cheeses, including one of the new pots of Edam in sauterne from Vendôme. The centrepiece of fruit serves as a dessert, and you can have an apple or a pear with your cheese, or take the top off the pineapple and help yourself to the fingers that have been cut and put back in.

Of course, all of this handsome fare is enhanced by the setting (Continued on page 62)





- First panel: That folding table is very usable on porch or terrace; Alice H. Marks
- Gay tinsel glass makes the bottles and box; Alice Marks
- Victorian frames revived with fringes and hair-flowers, by Mr. Avet of The Flea Market
- Second panel: At the top are cream pottery vases for small flowers; Blanche Storrs
- The lacquered table and coasters are all moisture-proof—from Olivette Falls
- A glass lamp with shade of spun-glass paper; Pillow Shop

- Heading the panel on the opposite page are two inexpensive methods of framing small prints; from Iris Hall
- Those entertaining crystal antelopes and the mirrored candlesticks on glass bases are effective pieces for country or town tables; Blanche Storrs
- At the bottom is a sturdy and comfortable garden chair of brightly striped canvas and wood; Olivette Falls, Inc.



MARTINUS ANDERSEN



# Refurbishing

THE little thumb-nail sketches floating around on these two pages were not put there just for atmospheric purposes. Each one of them contains a valuable nugget of an idea for revamping your old accessories, the faded roses of last summer's gaieties.

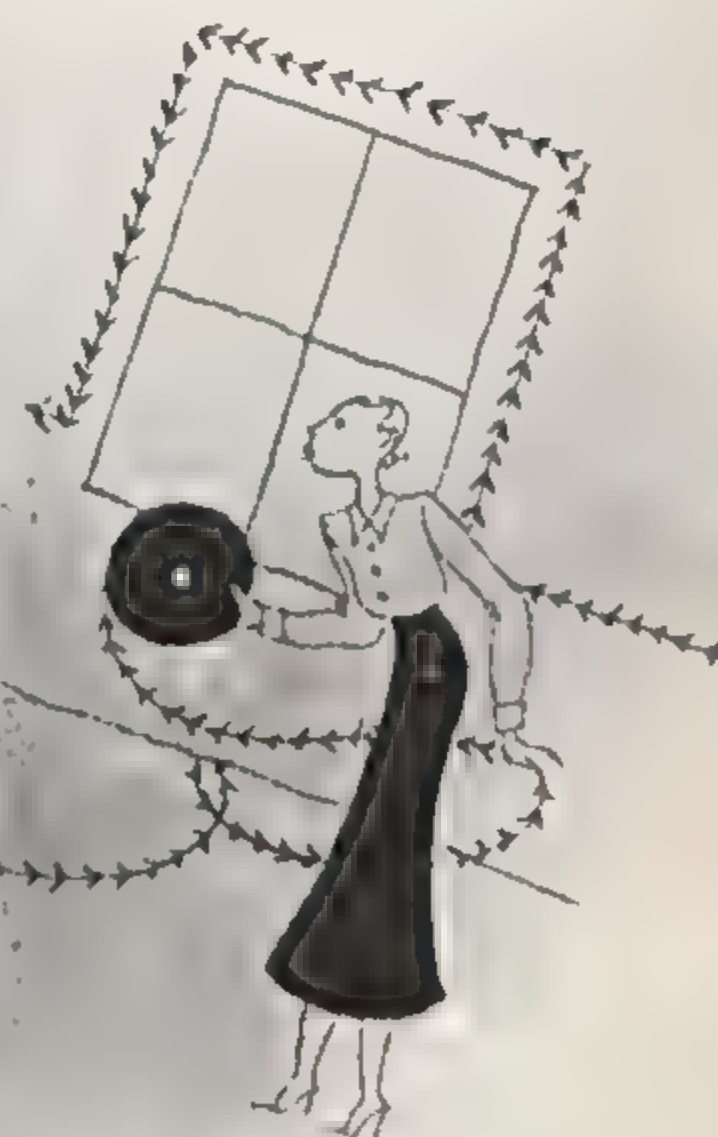
What can replace the rather tired chintz curtains of the living-room? We suggest at the extreme left that the too-familiar chintz may be replaced with very full curtains made of white theatrical gauze (to be found at Macy's, and very inexpensive), fringed to give them weight and line.

How to replace the worn rugs of the living- and dining-rooms? We point to the simple method shown next in line. Felt, that long-neglected fabric, is cut into squares, half of them striped with wool tapes stitched on one inch apart; the squares are then sewed together over a stock rug-lining and the edges finished with wool fringe. Both the felt and lining are inexpensive, but the result will be surprisingly luxurious.

Confronted with the tattered paper surface of the dining-room screen, nothing seems possible. Endless pasting will only make it more bedraggled, and repapering is a job for an expert. The answer is found in a collection of old window-shutters, often found in wrecking-yards, or purloined from your own old-fashioned windows, if you have them. Hinged together, their narrow panels, perhaps six or eight of them, will make an effective and flexible shield. The lady at the bottom of the centre column demonstrates both the method and the result. Lacking shutters, an easy solution is to take the old paper screen, stretch over each panel a length of coarse linen and stencil a bold design, closely repeated, in silver or white over the entire surface.

Do we need more soft candle-light in the dining-room? Triumphantly we unearth from the depths of a second-hand shop the battered remains of an old chandelier, glass or ormolu, remove the branches, and fit them into metal slots screwed against the wall and decorated with the elaborate foliage of the scrolls which are inevitable on such fixtures. We applaud the labours of the gentleman who is shown coping with this problem in the sketch at the lower left.

What can be done to brighten the negligible distinction of the door- and window-frames? Our answer is depicted in the efforts of the entangled lady shown at the right. Her efforts to paste neatly the narrow paper borders to the flat members of the woodwork will result in the rejuvenation of these neglected necessities, while the same border applied at chair-height on the (Continued on page 64)









## SEA CHANGE

**Strictly private**

THE thing to do now, along the Riviera, is to go bathing from a boat. Bathing-rocks and beaches, except private ones, have lately become too crowded and too public for many women who do not care to sun-bathe for the amusement of the whole world—yet sun-bathe they must! So they have taken to boats and gone to sea.

They scoot in a speed-boat out to sea or to an off-shore island, taking along all the necessities for a day in sun and water. With a sailor holding up a Tao-Taï cotton beach rug (from Best) as a screen, they make quick changes from wet to dry outfits. The girl caught in action here is pulling on Knizé's navy-blue cotton turtle-necked sweater, worn with heavy linen shorts (Best). Her two wet bathing-suits, which she has flung over the boat edge to dry, are Vera Boréa's checked tricot one (Best) with cord shoulder-straps and Jantzen's blue jersey one. At her feet is a kit-bag of canvas and calf from Hermès.

Busy with her make-up before the mirror-and-wash-basin contraption is a girl wearing string coloured flax jersey shorts with a knitted "upper" striped gaily, from Maggy Rouff. Already dozing, the girl in the foreground on this page is ready for shore in a white horizontally ribbed wool jersey bathing-suit and knee-length coat to match, from Hermès.

It takes a tidy bit of luggage to set off on one of these all-day sun-baths. You leave the house conventionally dressed, which probably means that you are wearing a wrap-around skirt with an apron-bib in the front and shoulder-straps in the back. And, since privacy has become the great chic, no one thinks of walking along the shopping streets or the (Continued on page 66)





# Post- Impressions

by Cecil Beaton



MRS. R. L. STEVENS

THREE months in New York! But a New York month is no ordinary month: it is an era of fact and experience, a prodigious loose-leaf book of dates and comments. And what an exceedingly different New York to the same city of my first visit four years ago! Now so infinitely more friendly, with people so much nicer since they have acclimatized themselves to the slower tempo and learned to judge others for their intrinsic worth again. It is a pity that the fireworks of lighted windows at night are not so sparkling as before; but the cross-town traffic jams are still dense and static enough for the new brand of comedian that sells gardenias to put his head through the window of your taxi and, proffering the tropic bloom, say, "Go on, you can smell it without buying it—but why not knock the girl-friend for a loop?"

Three months in New York! How—where—have they flown? It is difficult to remember one's busy existence in town after the first week. Only the trips away force themselves upon the memory, and this time the jaunts to Philadelphia stand out most vividly, and the week-ends in Connecticut, where they have charming eighteenth-century houses of flaking white wood that, however humble, proudly flaunt a Greek-columned portico and are heavy with the poignant gloom of the setting of "Mourning Becomes Electra." New to me, too, was that little colony across the



MR. JACK WILSON • MRS. HARRISON WILLIAMS • MRS. WILLIAM PALEY



MISS DOROTHY FELL • MRS. SHEVLIN SMITH • MRS. ALLAN RYAN, JUNIOR

George Washington Bridge, where a small group, despising Long Island, conscientiously evades the toils of society. Here, forty minutes from the city, enjoying the rural life, a dozen Garbos may be seen walking in the woods before returning to the Chekhovian interiors of Mrs. Tonetti's rented houses.

Three months: a fever-dream, ending with my first American spring and my first realization that America is the place for blossom. The magnolia-trees are unbelievable. I had known only paper dogwood branches and was surprised to see that they were an imitation of vast white and pink trees that flower in avenues. The sun has shone on peach-blossoms as profuse as in Japan; Central Park is like a pleasure-garden in fiction, with the children and piccanninnies behaving just as they do in story-books—playing "ring-around-a-rosy," skipping rope, while families swing up and down on a hanging bough of ash, and tentative sweethearts sprawl on the green grass where pigeons potter about like the Queen in a newsreel.

Yes, this is all beside the point, but what have been the high-spots of the winter? More than a fair share of momentous excitement since the inauguration of the new President, with America off the gold standard, an airship disaster, a horrifying earthquake, beer, banks shutting, and the experience of trying to make three dollars last a week. But all these things have been reported fully elsewhere, and they seem strangely less pertinent as part of my visit than the various sounds with which one becomes so familiar. The maid "Hoovering" the carpet in the dawn; the roar of traffic (a hackneyed phrase, but so apt) thirty floors below, an accumulation of sound from which only the tinkle of the tram bells can be distinguished; the clink of ice settling in the ice-bucket; the new Roxy; the tunes,





FAMILY GROUP OF THE BEAUTIFUL WELLDONS

"Night and Day," "You're an Old Smoothie," "Lover," and "Stormy Weather"—all so definitely part of this winter.

Of the innumerable dates jotted down, alas, only a fair number will be remembered; and, of the parties, Mrs. Well-don's for her daughters stood out particularly. It possessed a unique atmosphere of old-fashioned friendliness and gaiety, with the scarlet-uniformed musicians playing only Hungarian waltzes, and the house (unlike most New York houses) determinedly Victorian, sparkling in the candle-light; and the daughters of the house, Angelica, Mary, and Janet, like Jane Austen sisters, billowing like doves.

And what else of the New York dream? Drawings—batches of them; photographs innumerable; theatres—"Take a Chance," Fred Astaire with Miss Luce, in "The Gay Divorce," Shan-Kar and his dancers (purveyors of strange bliss), "Alice in Wonderland," and "Design for Living," of course. And a nauseating, but unforgettable dance marathon staged in some squalid hall on Seventh Avenue; the automat; the flea-circus; the Cobina Wright Circus-party; and, as a blazing wind-up, the Opera Ball.







HATTIE CARNEGIE

CECIL BEATON

### Introducing the organdie suit

What could be more dramatic and at the same time more plausible than this tailored suit of navy-blue striped organdie—especially since the organdie is of an uncrushable kind? With it, Miss Mary Taylor wears gloves to match and a hat of piqué like the collar and vest. Jewels from Black, Starr and Frost-Gorham



# ENTERTAINING DISCOVERIES

## for the hostess

VOGUE has made a voyage of discovery especially for the hostess and, from this shop and that, has assembled a bouquet of entertaining things. Since this has been done with the almighty dollar in mind, the paying necessary is not of the variety that hurts.

- In the top photograph at the right are some shells that never saw a seashore, being made of pottery, but they would be charming on a summer lunch table, in a group or separately. The little ones make nice ash-trays. The big ones hold mignonette and double narcissus; or, to be original, geraniums. These shells, imported by Charles Hall, come from Madolin Mapelsden.

- Next is some very special glassware, to be had in a complete assortment of glasses and plates, from Olivette Falls—for surprisingly little. (A good wedding present!)

- The third picture shows some amusing pottery for country breakfast or lunch, from the Bazar Français. The table-cloth, of striped natural linen, plus eight fringed napkins, is a Mosse Bargain of the Year.

- A new kind of copper around town, called Rome copper, cuts the cost of outfitting your kitchen incredibly—saucepans, double-boilers, baking dishes, tea-kettles, et al, looking as if they were straight from France, but made in these United States. Lewis and Conger.

- On page 27, you will observe a cheese tray. This is a tray that Vogue picked from a vast army of trays at Macy's and proclaimed the perfect thing for cheese—because it has convenient handles, is made of handsome French boxwood, is the perfect size to hold four good cheeses, and costs but a pittance.

- Vendôme, who originated the little cocktail sausages by the yard, now puts them up in such a way that they can be shipped around. They are pre-cooked and packed in their own fat; all you have to do is to heat them. About fifty of them in a jar cost less than a dollar.

- Maison Glass sells three-quarter pound tins holding four kinds of Italian tidbits—three salami (Mortadella, Coppa, and Milano) and *Prosciutto*, the Italian ham, all cut in tissue-paper slices. Your hors-d'œuvres work is thus practically done.

- Henri, French *confiseur* in New York, knows that few kitchens can produce sauces equal to his. His latest bright idea is to make up Chicken à la King and Lobster Newburg sauces that you can buy by the quart, to confection your own Chicken à la King and Lobster Newburg at home with celerity and economy.

- Large tins of Campbell's superb tomato-juice (fifty ounces to be exact), originally put up for restaurants, can now be bought for those houses where whole families are tomato-juice fiends. The height of convenience.



POTTERY SHELLS FROM MADOLIN MAPELSDEN



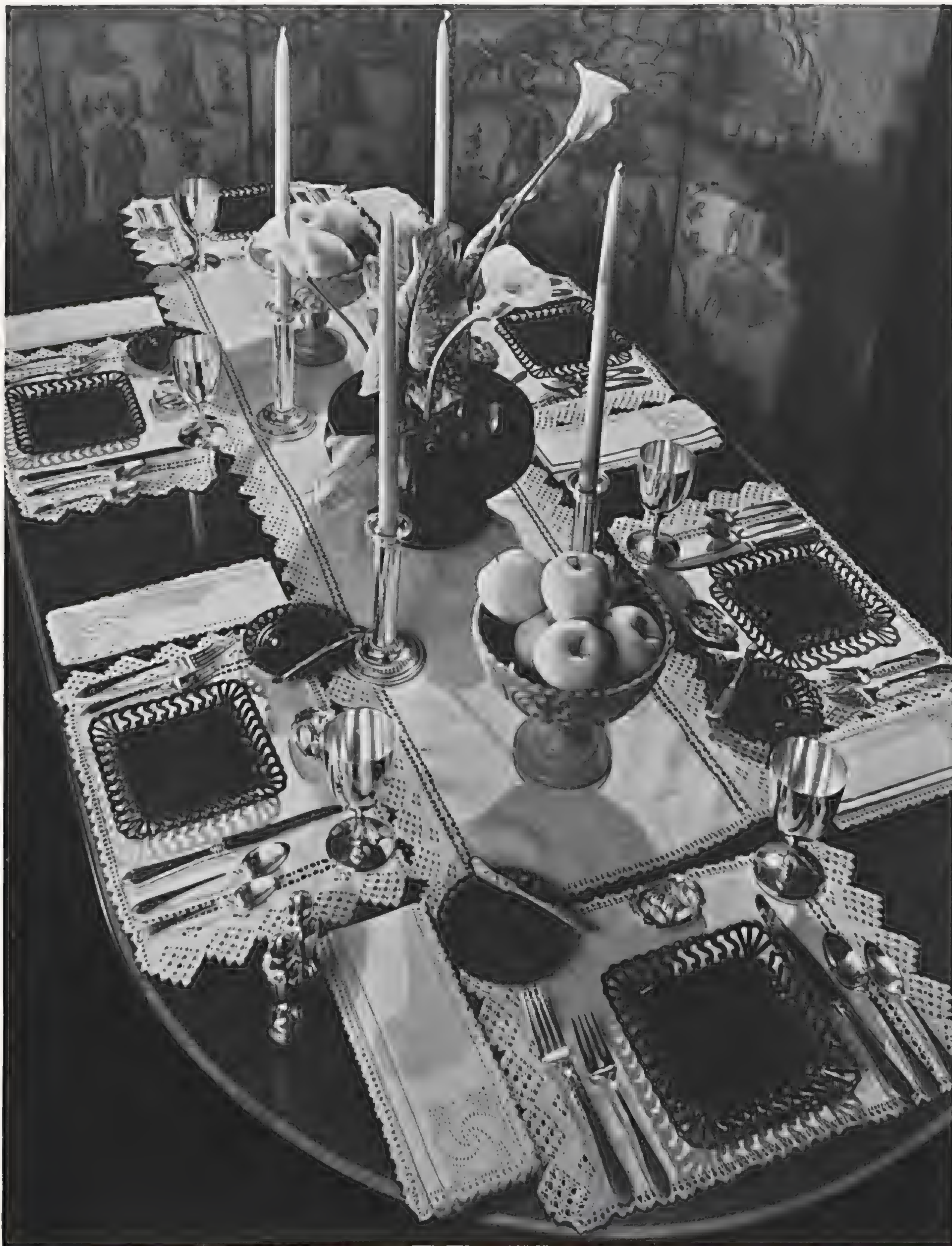
MARTINUS ANDERSEN

GLASSWARE FROM OLIVETTE FALLS



POTTERY FROM THE BAZAR FRANÇAIS; LINEN FROM MOSSE





THE 3

### Black beauty in glass

Curiously enough, black glass—which we are apt to think a purely modern idea—was made by our early American fathers; and here is a luncheon table laid with rare black milk glass from Mrs. George Thompson's collection—square plates and a compotier in which Irene Hayes arranged the lilies

The flanking compotiers are in green, a rare colour in milk glass; and fitting beautifully into the scheme are the silver goblets, candlesticks, and Stuyvesant flat silver of Black, Starr, and Frost-Gorham, where this exhibition was held. The antique linen is from Zallio; the table from W. and J. Sloane



# SERVE SOMETHING SIMPLE

INFORMAL hospitality is the fashion of the day. It is a very different matter from before-the-War entertaining, with its elegance and formality. Long dinners served against a background of old Chinese wall-papers, pine panelling, and ancestors in gilt frames have given place to an era of codfish cakes, lobster Newburg, and *soufflé à l'orange* served from a buffet.

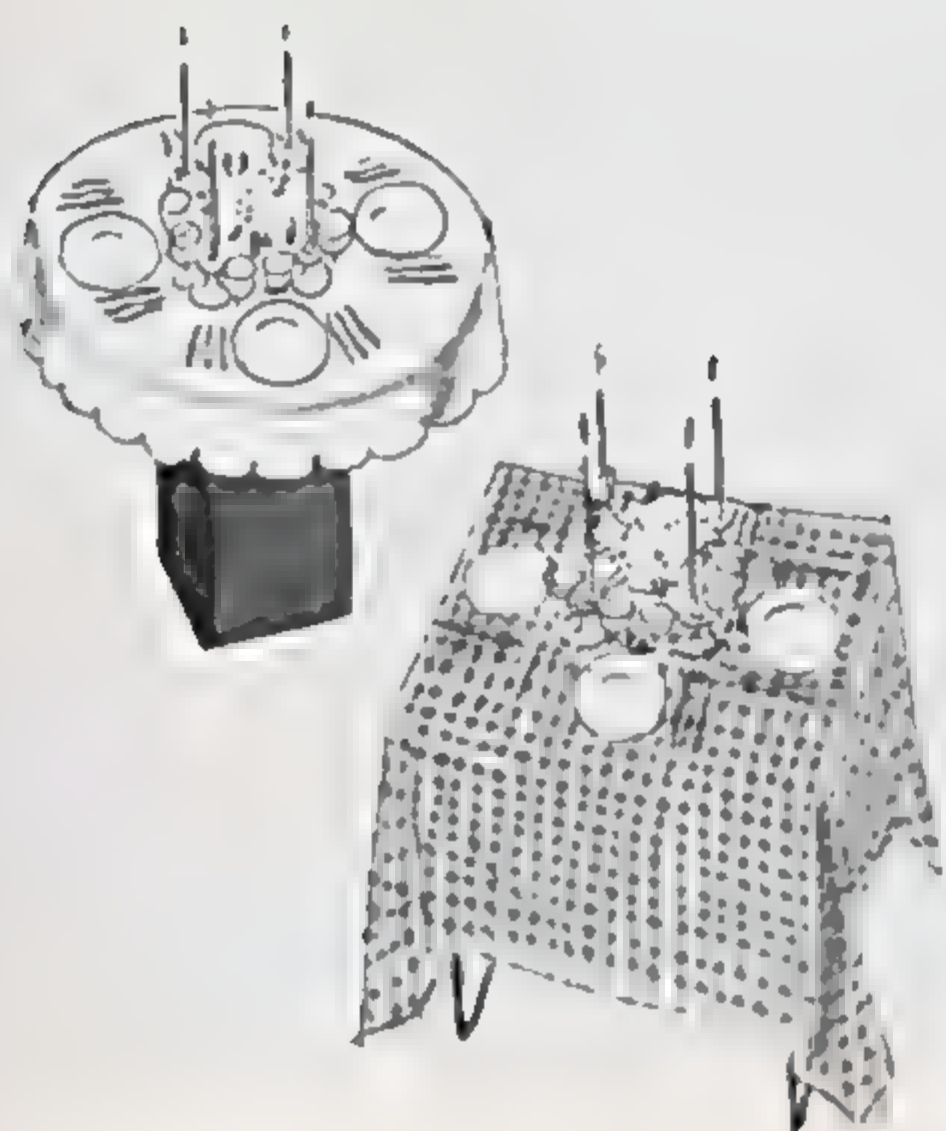
If you have dreamed all your life of perfect dinner-parties, with twenty-four guests seated at a magnificently decorated table, yourself presiding at one end—then your dream is out of date and you had better go in for making movies—where you will find the only scenes in which the picture is reproduced.

Let us dissect the modern guest and find out what it is that he, or she, wants of a hostess.

First of all, guests don't want anything pompous or formal. The big dinner-party of twenty-four people seated at a long table has become unpopular. Once or twice a season, it may be an adventure, but, even then, it is not the Modern's idea of a "good time." The Modern does not like to sit at a table for long, limited to conversation with the persons on the right and left. Nine times out of ten, neither is the right person, and, on the tenth time, the dinner-table is not the right place for the conversation.

At dinners of more than ten guests, general conversation is impossible. Even when only ten are present, they must be put at a comparatively small table and seated in chairs without arms to take up room, if the conversation is to be successful. Such a party can be delightful—but it must be hand-picked—with an Alex Woolcott, a Herbert Swope, or a Muriel Draper to listen to (for there can be no good general conversation without at least one good talker). But, as a modern hostess is expected always to welcome an unexpected guest, her chances of keeping her dinner-party within the limit of ten are small. Besides, modern guests like to run their own shows. Thus, the modern hostess is forced into the position of an innkeeper catering to his patrons.

Let us pretend that this article is a lecture, and illustrate it with imaginary lantern-slides. The slides will show in detail my idea of an informal dinner-party, with any number of people above twelve, seated at little tables instead of one very large one. Here you have the very essence of informality.



HOSPITALITY, PICNIC STYLE

The sketch above shows my imaginary lantern-slide of the dining-room, with the table at one end. The little tables are for four and six people, and the guests may arrange themselves in groups of four, when they are friends, or of six, to include strangers or people who might feel left out.

There are two ways of serving this party: the food may be arranged on the large table, so that the guests can help themselves, or the large table may be used as a service table; in which case, the servants wait on the guests in the usual way. Or these two methods may be combined, the guests helping themselves to the first course and the servants carrying out the rest of the service.

As for the decorative side—to make up for the state-ly setting of old silver and fine porcelain—, imagine all the tables covered with cloths of bright linen, all in one shade or all different. Or, imagine table-cloths of oil-cloth cut to fit and finished with scalloped valances. Or, as at the left, cloths of blue-and-white checked gingham bound with dark blue tape, with bouquets of cornflowers.

The food must be simple, too, with not more than three courses. Here are four menus for informal parties.

1. Cold cream of tomato soup; cold fried chicken, chipped potatoes, corn on the cob; layer-cake and strawberry ice-cream.

2. Crab-meat cocktail; cold lamb with mint jelly, cold tongue with Cambridge sauce, curried rice; melon with frozen custard.

3. Lobster Newburg; cold galantine of chicken, hot corn pudding, tomato and lettuce salad; cold *crème au caramel*.

4. Cold minestrone; cold bœuf à la mode, scalloped tomatoes; and a dessert of cut-up fruit served with fruit ices.

Plenty of food, rather than a great choice, is the fashion. No one wants to sit through a separate fish course or salad course. So, dear hostess, do not get in a panic and add a last-minute item to your menu. Rather, order an extra quantity of your main dish—it may prove useful. J. McM.



## VOGUE'S SPOT-LIGHT



MAYAN AND AZTEC ART AT THE MUSEUM OF MODERN ART

**The great Mayans**

IF YOUR first reaction to the stone head of the Maize God, shown at the right, is of wonder at its beauty, your second will probably be of sadness—a sadness of greatness irretrievably lost, and the realization that centuries ago men had reached a creative height which we can not hope to touch. Just as in the presence of Egyptian or early Greek art, one can not help but suspect that the history of man has been less an evolution from the lower ape than a steady retrogression from some super-image, or god, whose features become ever fainter.

The presence on the ground floor of the Modern Museum of a selected group of contemporary American art only intensified this melancholy; and whatever idea the Museum had in relating the artistic present of this continent to its past was an unfortunate one. The crude, unfulfilled examples of Charlot and Siqueiros, the contorted dulness of Weber, even the better work of Harold Weston, Zorach, John Flannagan, and Marion Walton were only the perishable last offshoots of a once magnificent tree; and, as it happens, far more indebted to the French school than to the Mayan impulse.

What a civilization must have flourished in Guatemala and Honduras, in Yucatan and Peru in the Sixth Century! From it remain only the sprawling stone ruins of huge palaces in the tangled wilderness and the few separate objects which zealous archeologists have managed to unearth. No literature, no records in words, nothing but some heads, figures, friezes, pottery, and textiles, the finest of which were probably assembled in this impressive show. (Continued on page 65)



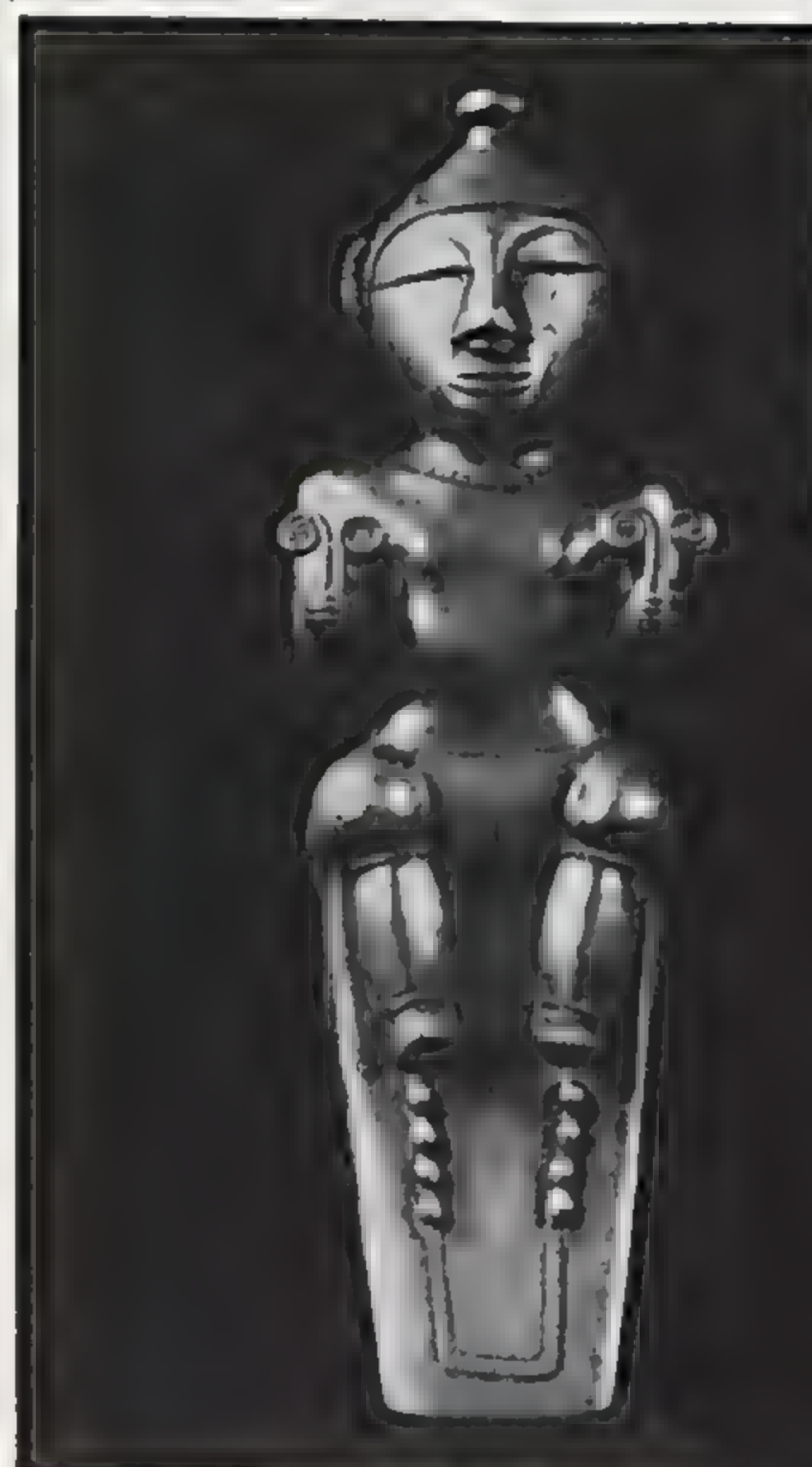
MAIZE GOD



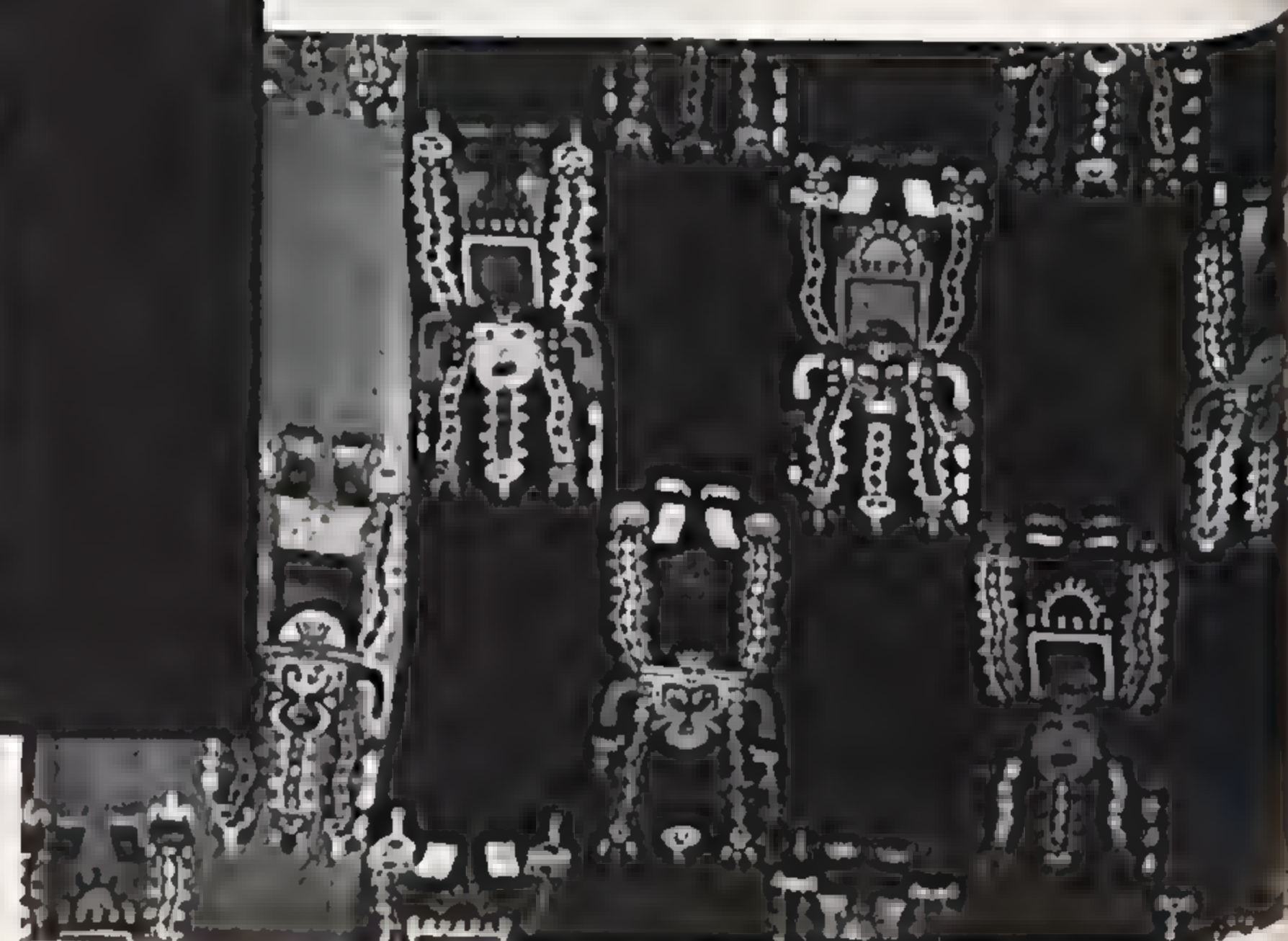
POTTERY GODDESS AND WORSHIPPER



CLAY FIGURE OF A WOMAN



PERUVIAN GOLD IMAGE



PERUVIAN EMBROIDERY ON LOOSE FABRIC



# ON THE PASSING SHOWS

## Hollywood reports

**W**HAT with the dearth, on going to press, of exceptional movies to talk about, we will resort to the invaluable dodge of all columnists: gossip.

We happen to be inundated with bits of information from all the studios, some of which might amuse you; or, if not amuse, at least educate.

To begin with, Katharine Hepburn is finishing a film called "Morning Glory," in which she is an aspiring young actress, with Fairbanks, junior, as the theatre executive who believes in her, and Adolphe Menjou and Mary Duncan as—well, themselves. The lobby of the Empire Theatre on Broadway—that final stronghold of the glorious days of Daly—is being reproduced down to the last red plush tassel for the picture, which is just another manifestation of Hollywood's touching fidelity to fact.

After that, Hepburn will swing her long shanks about in "Little Women"—as Jo, of course; a part that she should admirably suit and enhance.

After long and disheartening searches for a "vehicle" for Dolores del Rio, R.K.O. has seized upon Hudson's famous novel, *Green Mansions*, as her next film. There, in the tropical forests of Venezuela, Dolores can once more flit through the sun-spattered verdure in a torn shift, with a few flowers in her raven locks and bells on her toes.

The curly-headed Lederer's first Hollywood venture is (Continued on page 60)



COCTEAU FILM "LE SANG D'UN POÈTE"



COLBERT IN "WATERFRONT"



"MY LIPS BETRAY"

## Stage, by David Carb

**T**HE first and final test of a play, as of a person, should be: does it—or he or she—do well what it—or he or she—tries to do? Not what it might have done or been if approached from a different angle, if built around other characters, if written in another key, in another tempo. Simply and solely: is it good of its kind? When a play, or person, is good of its kind, it merits high praise and success and usually gets both.

Leaving out the person for the sake of economy—and also because some perverse radical might apply the test to reviewers—and considering only the plays of the past two weeks, one may say unequivocally that none of them has measured up to that standard. Most were of no particular kind; they tried to be all kinds and were to the few and sparse audiences that witnessed them, but ridiculous, and more often than not dull, *mélanges*. Those unfortunate happenings have already vanished from view. Although the three that remain are probably not destined for long lives, they are not so devoid of value as the departed.

One is American. The other two are adaptations of foreign dramas: one from the French, one from an Italian work. The latter we shall consider first, not because it is superior, but because it was "Englished" by Somerset Maugham and produced by the Theatre Guild, and because our theatre still reveres "names."

"THE MASK AND THE FACE": The Guild program does not use the word "adapted"; it says Maugham "translated" the comedy from the Italian (Continued on page 60)



WEIDMAN DANCE GROUP, IN "CANDIDE"



"ONE SUNDAY AFTERNOON"



**Clothes for the woman  
who accepts middle age**



STEICHEN



ON these pages, Mrs. Courtlandt Richardson has posed for two subtle, but none the less pointed, examples of the ultra-conservative versus the life-begins-at-forty attitude. On this page, her clothes are, perhaps, a shade too dignified, too dowager-ish in their lines and fabrics—with the result that she has added several years to her age. So definitely mature a hat is meant for her perhaps ten years from now; so carefully becoming a bodice, for later avoirdupois. On the opposite page, however, she is a picture of Middle Age at its best. Her hat has the modified daring of the newest hats; her dress is of a youthful blue-and-white crêpe (both from Bergdorf Goodman); and her careful avoidance of irrelevant ornament gives her a look of sleek urbanity.





**Clothes for the woman  
who combats middle age**

And when it comes to evening clothes, Mrs. Richardson also gives you two graphic illustrations of the conservative versus the progressive schools of thought: and there can be little doubt as to which of the ladies will sit on the side-lines and watch the party go by and which will have what is called a whirl. Something about the neat black lace on the opposite page, together with the small psyche, inevitably suggest chaperonage and a willingness only to remember the waltz. But the evening outfit on this page, the embroidered white organza over black silk crêpe, from Bergdorf Goodman, the well-chosen jewels, and the smartly coiffed head (done by Michael Hairdresser, Inc.) proclaim their wearer to be at the zenith of her charm



STEICHEN



## GROUNDWORK FOR SUMMER



ANTON BRUEHL

**P**IGSKIN—note this well—is running away with all shoe honours. In white, nothing is more exciting for sports; later you'll see it in dark town shades.

- If you think round toes are too Broadwayish, you are due for a change of mind. They're invading the best walks of life now—to the joy of the big-of-feet.

- Patent leather, which goes so well with everything—with grey, blue, black, or prints—is now being cooled off with all kinds of perforations.

- There's no sitting on the fence about shoes this year. Either they're cut high, like monk shoes, Oxfords, or one-eyelet ties (at night, too), or they're cut low, like the short-vamped round-toed shoes.

- Big colonial buckles are back with us again—fixed very snugly to the shoe.

- At night, amusing dance feet are stepping out in gingham, pastel piqués, linen, striped and checked cottons, or that new angel-skin fabric that looks like pigskin. Incidentally, these fabrics clean very easily with a simple benzine fluid.

- Hollywood has started something again—the wearing of yellowish-orange stockings like McCallum's "Sungold" or Peck and Peck's "Orange Peel." The movie stars took it up because it photographed so well, and now it's moving eastward.

- What with all the neutral shades we're wearing; the tendency is towards lighter, dead-ish stocking tones—like those in Belle Sharmeer stockings at McCreery's.

- Phoenix have put a two-way stretch top on stockings so that they fit any leg; and S. V. M.'s new Accordion Foot stockings are lock-stitched to prevent runs from travelling up into the instep.

Upper photograph: With navy-blue and white, the first lady wears: white cotton gloves, Altman; blue kid shoes, Delman; and Phoenix stockings in the new Fiesta shade

- The second lady wears, with a linen suit: linen gloves and plaid bag, Saks-Fifth Avenue; brown kid Laird Schober shoes, Altman; and Humming Bird ochre-beige stockings

Lower photograph: Very sheer McCallum evening stockings with a grand new sandal foot. A pastel piqué evening sandal; from Delman. A one-eyelet Oxford of jacquard and plain satin to wear with semi-demi clothes; I. Miller. An evening bag and a self-offering cigarette-case of metal-dotted faille; Miss Penn. And long satin gloves; Saks-Fifth Avenue





ANTON BRUEHL

### Pick white pigskin or piqué

- Keep your eyes peeled for lots of white; lots of pigskin; lots of piqué—if you want the latest accessories
- A round toe is the news of that buck pump; Cammeyer
- That second shoe is the howling rage of the summer—a high-cut pigskin monk shoe; Saks-Fifth Avenue
- Observe, too, the higher cut of the third shoe—a more formal afternoon shoe of white buckskin; from I. Miller
- Bloch Frères block-printed linen handkerchiefs; Best
- The piqué beret and crisp piqué collar are from Bendel
- Piqué gloves with the ruffles and the long Korset piqué bag give you a grand slam in piqué; Saks-Fifth Avenue
- That crazy, but adorable pancake of a sailor is of stiffened linen that you'd swear was Panama; Jay-Thorpe
- And there in the corner are a Korset pigskin bag and pigskin gloves to wear with pigskin shoes; Jay-Thorpe
- The very modern display dolls are by Florence Barkley



• That fringe-tongue Moda Oxford is the sort British women wear in the country—of beige-and-brown service buck; Walk-Over

• Good footwork on the golf-links calls for an Oxford like the second (reading down), an Arnold Authentic shoe of brown-and-white calf; Darex sole; Best

• With town prints, this blue kid pump (third from top) is chic; Red Cross

• Those three all-white shoes at the extreme right are there to convince you again of the chic of white. The top one is that kid T-strap model every one is wearing; from Rice-O'Neill

• The more perforations, the better—as you'll see in the second pump, of white kid; Queen Quality

• The white kid Footsaver shoe, third, also is generously perforated; from Best



ANTON BRUEHL

• Heading the column at the extreme west is a Matrix white buckskin Oxford with a nice heel; Stern's

• Bands of black kid, stretched across the vamp of the genuine white China buck step-in, give it a modern aspect; from Peacock

• Another example of the beloved-by-America spectator sports pump (lower left)—in brown calf and white suède; Florsheim

• Gingham for an evening shoe may shock you at first, but it's very new with cotton dance dresses. The one at the top of the column, left, is from Shoecraft

• The spectator pump is of brown calf and white buck, with a special Compo sole; from J. and T. Cousins

• Black patent is having a great revival in Paris. This Peeko Tie is cooled by perforations; from Walk-Over

**Twelve ways to foot the summer bill economically**



# A Portfolio of Practicalities



THIS page and the eight that follow are dedicated entirely to the proposition that practicality is the modern god of money spending. To-day, whether a woman buys an expensive thing or an inexpensive thing, she buys it for a good reason, because she needs it, because, in short, it is practical to her. All heedless buying of eye-catchers and gold-bricks is stupid, old-fashioned, and out. Not that there are not different kinds of practicality. Practicality only means suitability to the owner's needs, and thus, for a woman who leads a special kind of life, only a special kind of dress is practical. For great beauties and *grandes élégantes*, it may be a matter of extravagant and remarkable costumes that contribute to a fashion prestige. However, for the average woman, practicality means good value or ingenious ways of achieving chic for a song.

Looking at it from the value point of view, black linen is the brightest buy imaginable this summer. On a substructure of its immense chic are piled its suitability to hot days in town, its freshness, and its washability. Where last year you would have bought a print costume as a daytime staple, you now buy a black linen jacket-dress.

On the ingenuity side, the little organdie jackets have arrived just in time to save us from boredom in the evening. If you have one in white, like one of those at the left, and another in a bright colour or plaid or stripe, you can switch them around with your dresses in a way to confuse all on-lookers hopelessly. They're cool, pretty, and extremely flattering.

In Paris, they are doing things with bits of ribbon with no idea of economy in their heads, but we who have an eye to the purse may well profit

by their example. For instance, they twist a satin ribbon in and out of the edge of a décolletage, with a huge bow at the front of one shoulder. They use foot-deep velvet ribbon as a tied sash to a simple evening frock. They have ravishing fichu-capes made out of three shades of grosgrain ribbon—perhaps rose, pale pink, and grey.

But the canniest tip this year is the advice to make much of cotton. You can get cotton, linen, and gingham dresses for day, organdie and dimity for evening, cotton sports clothes, edible bits of lingerie to tack on to other dresses, and look very charming. And all the time, you know that any and all of this can be popped into a tub of Ivory Flakes and come out as fresh and crisp as a baby's layette. That's practicality.



- Look at the upper right for a dude-ranch outfit. Sweet-Orr overalls, a shirt, bandanna, and cowboy belt; Best
- For boats or ashore—a navy-blue sudanette middy and skirt, with white stripes down the sides, and a knitted cap; from Peck and Peck
- The bathing-suit by Clarepotter is of red-and-white polka-dotted tie silk; Lord and Taylor
- The white organdie jackets up above are a dashing type of practicality—cool and chic; from Best
- Over at the right—two long-sleeved evening dresses of black organza—answers to the “To-dress-or-not-to-dress” question; Bergdorf Goodman





# CLOTHES THAT WON'T TELL YOUR AGE

## or impoverish you

EVERY one of the costumes on these two pages would be smart for a débutante's mother or for the débutante herself. Not one has that stuffy look politely called dignified or that flip look that we used to call flapperish. They are *not* "mama" clothes—they are good for any age at all.

- All of these clothes are medium priced (which doesn't mean cheap), chosen for their good value. Once past the twenties in years, the hundred-and-twenties in pounds, actual cheapness is an actual danger. You need good fabrics that hold their shape and good lines that flatter your figure.

- That first costume at the right, for instance, has a two-thirds length swagger coat, a type that young ladies in their 'teens adore, but that does the most flattering things to older ladies.

- Notice the position of the organdie bow on the georgette suit at the right. All too many women, after forty, believe that their neck-lines must be somewhere on their chests. As a matter of fact, the higher the neck-line, the younger and smarter it is.

- Two-piece dresses camouflage extra-large hips, and wide lapels do the same kind service to the bust. The washable crêpe suit opposite is an example.

- Knitted suits are practically indispensable, and nothing seems better fitted to the average daily activities of the lady-who-is-getting-on. If you're not pencil-slim, however, get a very good one—firmly knitted and well designed, like the one shown across the page.

- That first costume above is a black-and-white silk crêpe ensemble—cool and fresh-looking. The swagger coat is sleeveless; the dress, well-cut; from Saks-Fifth Avenue
- Next comes a short-sleeved dress and beltless jacket, of finely tucked navy-blue georgette crêpe, organdie trimmed; Jay-Thorpe
- The white toque has a navy-blue gros-grain chou and a blue veil—chic for the matron, but not a bit matronly; Jay-Thorpe
- The broad sailor combines black milan and black-dotted pink linen; Jay-Thorpe





- Two-piece frocks—like the tailored one of washable crêpe worn by the lady on the bench—are good for not-so-young figures, as well as young ones. This one is made in divine colours. The coat is of white Harris tweed. From Peck and Peck
- Both you and your daughter will find knitted suits very useful. That at the right has a contrasting edge on the collar. Hat to match. From Mrs. Franklin, Inc.



• If your hair is grey (or even if it's not), aquamarine or grège is a good colour for an evening dress. The graceful one sketched at the far left is nice in either—of crêpe, with a cape-jacket that has big loops for sleeves and couldn't be more flattering. The skirt is skilfully cut to make your hips appear slimmer; from Madame Lichtenstein

• Whether you're sixteen or sixty, you need one printed sheer crêpe dinner-dress in your summer wardrobe. That's a good one at the left—with its loose jacket and modified cowl neck-line (both kind to a rather full figure), and its flower corsage; you might wear it almost any place after sunset. The print is specially charming—a cream coloured ground with figures in soft lacquer-red and grey; from Jay-Thorpe





ANNY BLATT



ANNY BLATT

HORST, PARIS

### Go back to your crocheting

- That white crocheted blouse up above is something smart Frenchwomen are wearing with their dark town suits. It has rolls of red leather for buttons and a little collar that may be worn standing up, as in the photograph, or left open, with the corners turned back in revers
- The "silly hat" at the left is a French matelot's cap to wear at the seaside. If you want to have a cap or a blouse like these, there are two ways of getting them. One: you may order them from Anny Blatt in Paris. Two: you can make them yourself. If you choose the second way, write to Vogue for directions (and please enclose a stamped, addressed envelope). For the blouse, use J. and P. Coats mercerized cotton in size 20 white. For the hat, the same cotton in size 3 white. The thread can be had at Altman's, where both blouse and hat are on view



# SHOP-HOUND'S TIPS on the SHOP MARKET

Vogue's Shop-Hound never rests from nosing about in the shops of New York. She will give advice to anybody who writes to her care of Vogue, 420 Lexington Avenue, New York City.

PARIS is carrying on at a great rate about bright gloves—prophesying that they will be a big summer success. Joseph, on East Fifty-Seventh Street, has any number of these coloured cotton and silk hand-coverings—some with scarfs to match and some *sans*. I am an ardent promoter of the gay glove; it lends just the right amount of vividness to an all-white outfit. Polka-dots are another all important feature this season, and Joseph shows a navy-blue polka-dotted heavy sheer crêpe dress with a red wool coat, the ensemble costing something like \$60. There are polka-dotted street dresses, too, in blue or chocolate-brown with mousseline collars and cuffs and with price tags that read under \$17. The separate skirt department at Joseph knows its business. The skirts fit and have plenty of length, for those who need it, and pockets—utility pockets. Prices? About \$8 and upward. As for the lingerie—slips, made to measure, of splendid material and with lace put on by hand, cost less than \$10. And silk bathrobes, smartly modest for Pullman-going and unwrinklable, cost about \$16.

- What to give your week-end hostess is an imminent problem now that the merry month of June is on the wane and summer is well under way. Leila Ranger on Park Avenue has given this particular problem prodigious thought. She has any number of tokens that will produce that lighting-up-of-the-face that's always so gratifying to the donor. She has several American glass smoking sets that cost about \$15 and are nice for country houses. And French provincial donkey smoking outfits. I liked a set of graduated French provincial powder-jars mounted on a plaque of teak-wood. For a hostess who has a passion for the infinitesimal, there is a collection of tiny old American wall cabinets, bookcases, and what-nots. The bookcases cost about \$18. Mrs. Ranger designs bags and jewellery, too. Her latest piece of jewellery is a black enamel watch attached to a black enamel pin by loops of old coral—effective and not too costly.

- Primrose House has a new triple compact, built on the same classic lines as the black enamel double compact and with the added attraction of a lipstick

section. The powder, rouge, and lipstick refills are easy to put in and, of course, may be had in your own particular shade. The case itself is long-lived—no nicking or chipping or breaking of mirrors (which are chromium). The cost is about \$2.

- If the gipsy in your blood wants an outlet, go to Lord and Taylor and buy a Roman-striped linen hanky, some twenty-seven inches square. It costs less than \$2 and is gratifyingly gay. Compacts to match the kerchiefs cost about \$2.

- Vera Sanville, on Madison Avenue, has the right idea about lingerie touches on dresses. All the white furbelows on her clothes are detachable, and this bright idea isn't limited to dresses. Hats that are trimmed with white are also fixed with snappers so that piqué bands can be whisked off and laundered. And field-flowers that garnish big hats have stray snappers lurking under their leaves, so that they can be taken off easily and other colour schemes snapped on. It's a practical era, this. Miss Sanville is showing lots of linen. She has a three-piece suit (costing under \$20) that would adapt itself to any life you might lead. Brown (dark chocolate-brown) skirt with neat box pleats, a brown-and-white striped blouse, and a string colour, single-breasted fitted coat. And a blue dress is made of a new material that is a sort of silk linen—something like rajah and absolutely uncrushable. This dress had a soft red leather belt and a heavy cotton tweed coat. Hand-crochet gloves are another important item in this shop. They are smart and quaint, with fitted wrists and one-button fastenings—admirable with town or country clothes.

- McCutcheon and fine linens are synonymous. This shop now carries Cannon towels—the very best, at medium prices. And, when I say medium, I really mean less than medium. Twenty-six by forty-eight inch bath-towels for under 40 cents. Heavy hem-stitched towels with smart borders for around 50 cents. There is a special Cannon department on the first floor, and you had better look to the future and lay in a supply for (Continued on page 61)







BONWIT TELLER • FRANKLIN SIMON • BEST • ALTMAN

## Midsummer Economies

**SELECTED BECAUSE:** it's the newest and yet most plausible summer idea imaginable—a trim chemisère dress of plaid silk organdie, with a mannish tucked front. There's a slip, too. In misses' sizes; \$16.75

**SELECTED BECAUSE:** you can wear the double silk crêpe jacket as a separate coat; you can wear the cap-sleeved dress in town or out; you can be proud of the Stehli silk crêpe that it's made of. In misses' sizes; \$19.75

**SELECTED BECAUSE:** it is the sort of thin, tailored ensemble so difficult for women to find; the fabric is Onondaga's lattice checked chiffon; the flowers are made of organdie. In women's and little women's sizes; \$29.75

**SELECTED BECAUSE:** it is a perfect dinner-dress for a woman in summer; the fabric is an Onondaga flowered chiffon; the transparent velvet coat will be good in autumn. In women's and little women's sizes; \$29.75





JAY-THORPE • SAKS-FIFTH AVENUE

## Vogue's Smart Economists

**DEAR AUNT ECONOMY:** I am seventeen, black-haired, and happy in love, but I can't seem to find a dress that's tailored and yet afternoon-ish—what shall I do?

Wretched, San Francisco

**DEAR WRETCHED:** Don't grieve: there's the first dress way over on the left—it has everything you want plus great charm.

• **DEAR PORTFOLIO:** I am a woman of thirty-odd, I live in the country, but often come to town for the day. What can I wear that will look cool, but not undressed and fussy?

Mrs. F. L., Tarrytown

**DEAR MRS. F. L.:** Number two from the left is our answer. It's made of a Stehli silk that never looks "tired"—even after two dusty train rides and a day's shopping.

• To Mrs. "Desperate" of Akron, Ohio, who describes herself as being of uncertain age and reduced circumstances and who asks for two costumes that would serve for all occasions, we unreservedly recommend the third and fourth costumes from the left.

• **DEAR SMART ECONOMIES:** My mother drives me wild, because, although I am nineteen, she always wants me to wear pink, and I want slinky evening dresses.

"Suppressed," New Orleans

**DEAR "SUPPRESSED":** You can delight your mother and yourself with the pastel satin evening dress sketched here.

• **DEAR VOGUE:** I have to knock Somebody dead, but he doesn't like "grand gowns." What am I to do?

R. L., Saint Louis

**DEAR R. L.:** Slip right into the dotted silk frock on this page. If you don't knock Somebody dead in that, you never will.

**SELECTED BECAUSE:** satin is the last word now and threatens to be supreme in autumn, the slinky dress owns a separate cape—also made of Roessel satin—fastened with rhinestone clips. In misses' and women's sizes; \$29.75

**SELECTED BECAUSE:** yards and yards of Val lace give an enchanting Victorian air to this dress of Bloomsburg dotted sheer silk, and its square neck and jutting sleeves are terribly becoming. In misses' sizes; \$29.75

## Where and how to purchase

No matter where you live in this sprawling land of ours—it is possible to obtain the models shown on these two pages. Aside from the New York shops offering them, you'll find on page 67 a list of shops throughout the country where they may be purchased. If you have any difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York City





- Unbeatable for derrière control is the "Flexees" girdle made by Artistic, in the photograph above, left. It's of batiste and two-way elastic; Franklin Simon
- The all-in-one Perfolastic "Glorious," in the second photograph, is high under the arms. It's of two-way stretch elastic; Altman
- Underwear that curbs curves like a foundation garment is the exciting Van Arsdale model, third, made of "Celaflex"; from Altman
- The Warner brassière, just above, of two-way stretch fabric, is hookless; from Bonwit Teller

- Commencing with the first sketch at the left—you have a Carter "Flexstrye" step-in girdle of batiste and elastic; Best
- Second is Artistic's "Flexees" all-in-one, a jewel for summer with net top and mesh elastic sides; Saks-Fifth Avenue
- The Maiden Form brassière is made of silk jersey; from Best
- "Cup-Form" is Model's new lace brassière; Saks-Fifth Avenue
- The two views of Gossard's all-in-one, "Miss Simplicity," of batiste and fashioned elastic, show its cross-line back; Best



## NEW FACTS IN FIGURES



WHILE you can't bluff much about your figure under the merciless clothes of to-day—something very definite can be done in the way of local assistance by the new inexpensive girdles and brassières.

- As for one's poitrine—which we unabashedly insist must look now a little like the winged Victory's—all sorts of new brassières have been invented, and, by means of conical moulding and uplifting devices, these build us closer to the beau ideal.

- Something else new in brassières is the hookless model that you pull over your head like a sweater. It's made of two-way stretch fabric, is extremely flexible, and fits divinely.

- If your diaphragm has a tendency to accumulate rolls—the latest devices for ironing it flat are the "Beauty-bac" and "Miss Simplicity" all-in-ones (shown here and across the page), each of which has a scientific trick for dealing gently, but firmly, with unruly diaphragms.

- Another improvement on an all-in-one—the "Glorious"—is a much higher construction under the arms—so that more firmness is gained there.

- Hips and derrières are no longer put in their place by girdles with dozens of stays. The new girdles of two-way stretch fabric and fashioned elastic give support without any rigidity or riding up.

- Especially exciting in the underworld are the new Van Arsdale panties and vest-panty combinations of elastic fabric that are nothing but underwear, yet have all the control a young figure needs. They fit like your skin.

- Last, but not least, everything in the foundation realm is now made so that it can go into a tub of Lux. Baths, as a matter of fact, help them to go back to their original shape.

- Vassar Swiss's "Vassarette" hookless brassière and girdle are of ribbed elastic; Bonwit Teller
- "Beauty-bac," second above, is an all-in-one, from Model, with a new back; Saks-Fifth Avenue
- Ribbed cotton and satin make the Diamond Dee brassière (sketched first); Saks-Fifth Avenue
- The Maiden Form lace brassière is from Best
- A lustrous, two-way stretch elastic is used for the Perfolastic "Glorious" girdle; from Altman
- No bones, a net top, and two-way stretch fabric make the perfect all-in-one; Franklin Simon
- The "Duo-Set," from Lily of France, last, is of pink brocade and fashioned rubber; from Best





BACK VIEWS AND SIZES ARE GIVEN ON PAGE 66

## COUTURIER DESIGNS

### for practical dressmaking

- The unexpected drapery and contrasting lining of the bodice are unusual details of dress No. 246, of Celanese crêpe
- Black linen—the last word in linen—from McBratney builds ensemble No. 245, pleasantly cheered with white

- Frills and flounces—even amusing frills around your wrists—make this a decorative dress for special occasions. It is No. 244, made of Dumari's organdie, with a snugly fitted bodice, a row of buttons, and a modest neck-line



## "Dear Elizabeth Arden..."

Daily Elizabeth Arden receives hundreds of letters from her clients everywhere, in every language, seeking her advice on skin care. The range of questions is wide, because there are many types of skin. However, for the benefit of those women who are eager to correct their shortcomings, but for one reason or another have neglected to consult Miss Arden about them, Elizabeth Arden has selected some of the questions that are asked most frequently, and answers them here.



**Q.** I understand the importance of having make-up perfectly coordinated. Is there any way I can be sure of what color powder to use with what color lipstick, and rouge?

**A.** I realized how many women would be puzzled, as you are, about coordinating make-up. So I created the Color Harmony Box, containing Illusion Powder, Rouge, Lipstick, Eye Sha-do and Cosmetique, in correlative shades. Nine combinations to go with various costume colors. \$6.25.

**Q.** One of my friends is going abroad. I should like to send her something luxurious, practical, and not too expensive. Can you help me?

**A.** My Velva Bath Mitts! A combination of soap, wash cloth and cosmetic preparations. Inexpensive (only \$3 for six). Luxurious. Compact. And they lather in hot, cold, soft, hard and salt water.

**Q.** I am going to the shore and should like to know what preparations to

take along for protection against the sun. Tan isn't becoming to me.

**A.** Protecta Cream, my invisible sun mask, will safeguard your skin. It's a perfect make-up foundation, too. (Tube, \$2.50; jar, \$3. Several shades).



**Q.** What is a Muscle-Strapping Skin-Toning Treatment?

**A.** This treatment, as given in my Salons, is based on the importance of perfect Cleansing, Nourishing, Toning and Tightening. It not only treats the skin surface, but builds up the underlying muscles. Have one of these treatments in my Salons, and the attendant will be glad to teach you how to give yourself a similar treatment at home.

**Q.** Will you be good enough to advise me how I can clear my skin of acne?

**A.** My Acne Lotion has been specially created for this condition. My leaflet "Clearing the Skin" describes the treatment fully.

**Q.** My skin is quite dry and make-up

will not adhere to it. The use of Velva Cream is improving this condition. In the meantime, what make-up foundation can I use?

**A.** Cream Ultra-Amoretta will prove successful as a foundation in your case. (\$1 and \$2).

**Q.** My skin is so sallow. Please advise me what to do.

**A.** Spread my Anti-Brown Spot Ointment over your face. As soon as your skin begins to tingle, remove this with Orange Skin Food. Anti-Brown Spot Ointment, \$2.50. Orange Skin Food, \$1 to \$8.

**Q.** What is your Three-In-One Treatment I am hearing so much about?

**A.** Combine Pore Cream, Muscle Oil

and Anti-Wrinkle Cream, and apply this creamy blend as a mask. This treatment is the best one I know of for reviving the tone and refining the texture of your skin. Pore Cream, \$1; Muscle Oil, \$1; Anti-Wrinkle Cream, \$2.



**Q.** I am very much interested in taking a course in your Exercise Department.

My income is as slender as I want to be! If several of my friends join me, will the rates be lower?

**A.** Indeed they will! If you will phone Plaza 3-5847 and make an appointment with my Directress of Exercise, you will be pleasantly surprised at the moderateness of rates for classes.

ASK FOR A COPY OF MISS ARDEN'S "QUEST OF THE BEAUTIFUL"

• **ELIZABETH ARDEN** •

**691 Fifth Avenue • New York**

LONDON • PARIS • BERLIN • ROME

© Elizabeth Arden, 1933





6371

S-3643



6373



6374

6376



6375



6372

## TWO OUT OF ONE

### Designs for practical dressmaking

**W**HAT with all the inflation in the air, we offer here—with a few little suggestions of our own for inflating a summer wardrobe so that it looks as if you have two or three times as many clothes as you actually have in your closet treasury.

Probably the most profitable measure of all is that dress No. 6375, at the left, which gives you four completely different outfits—all on the basis of one dress. The miracle is worked with four different collars. Likewise, on dress No. 6371, there are two types of collars by which to ring changes, and, in No. 6374, a choice of two styles are included in the design.

Now, if you'll jump to No. 6373, above, you have an ensemble that can be made with either a

short boxy jacket or a longer swagger jacket. If you made it of black linen (nothing is newer), you'd have something for both town and country.

Jackets, of course, are always reliable inflationary measures. And the one on No. S-3643, with the amusing sleeves, gives double life to the outfit. With it, you have a very citified suit; without, a short-sleeved resort dress. Nice for commuters. The sleeveless jacket on No. 6376 is also a change-ringer.

With that last outfit on this page, No. 6372, you can kill three sporting birds with one stone—the illustrations showing how it looks when made with a dark skirt and light top; second, when of one fabric; third, when sleeveless for active sports.

THE BACK VIEWS AND THE SIZES ARE TO BE FOUND ON PAGE 64

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 71



**LUX ON PARADE—**

Jordan Marsh Company—with Vogue patterns—stages a washable fashion show



**JORDAN MARSH COMPANY  
FASHION CENTER**

**Every costume Luxed BEFORE showing—and like new!**

**A**T THE Fashion Center in this famous Boston department store—Jordan Marsh Company—a new kind of fashion show was recently staged. Every one of the smart costumes shown (made from Vogue patterns) was Luxed *before* showing. A perfect answer to the modern woman's constant question—"Will it wash?"

Leading stores like Jordan Marsh choose Lux for such dramatic demonstrations—

advise Lux for the new washable fashions—because they have proved its utter safety. They know that anything safe in water is safe in Lux—that if a fabric is washable at all it will come out color-perfect, fresh and new looking after a dip in these gentle suds!

● Above, left to right: Afternoon dress of pink water-spot-proof Canton crêpe, organdie ruffle; peach spectator frock of Honeycomb cotton, with jacket; white Parishan costume with a close-fitting jacket trimmed with brown Parishan; yellow matelassé tennis frock and cape (matching hat and gloves of matelassé); orange sports suit in matelassé with brown linen blouse.

MAKE IT A WASHABLE SUMMER "use Lux"—SAY SMART STORES





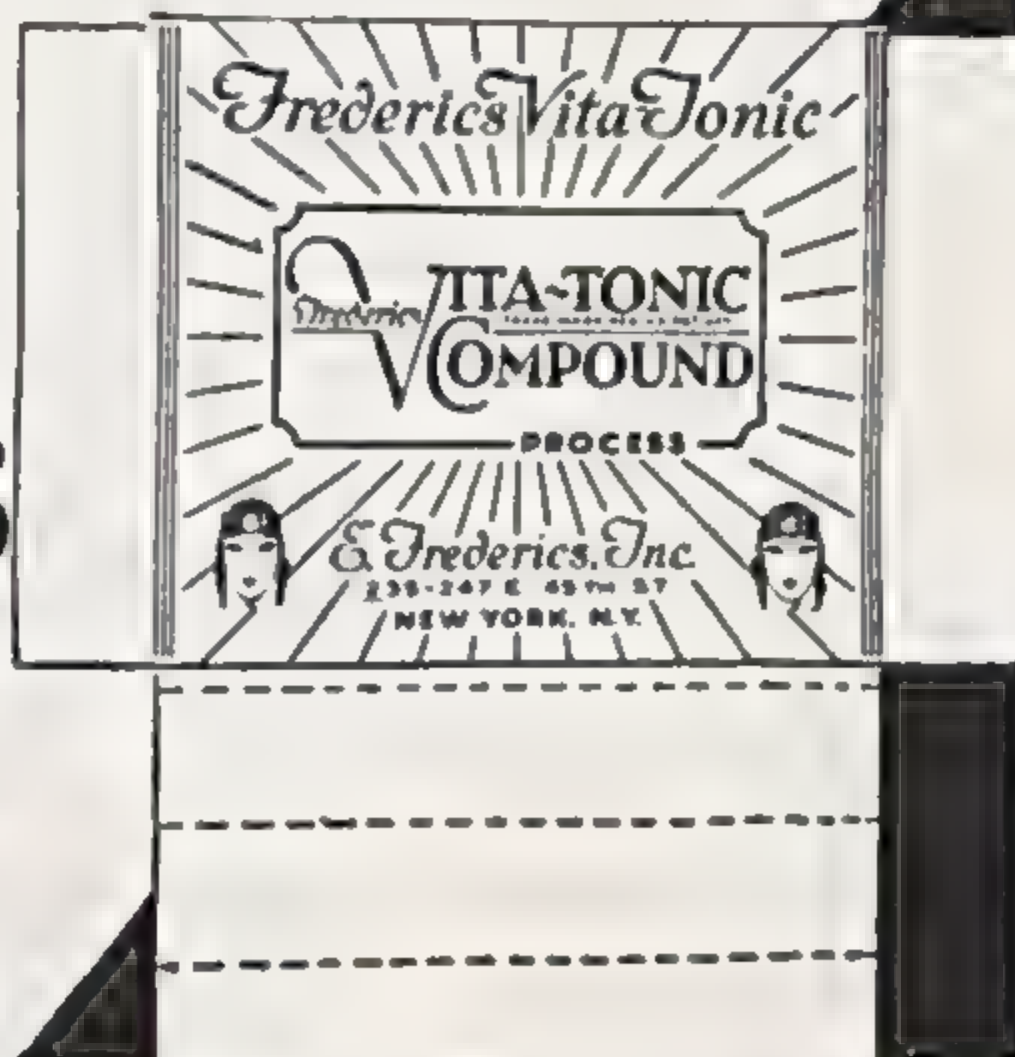
*"I'm proud of my  
VITA-TONIC wave,  
... says MARIAN MARSH*

"I am proud of my beautiful, soft, lustrous Vita Tonic Permanent Wave. I always insist on Frederics Vita Tonic Waves." But to avoid harmful imitations and substitutes . . . ask to see the Frederics Vita Tonic Compounds\*—also ask your hairdresser about the new Vitron (Croquignole) Permanent Wave . . . it's cooler . . . more beautiful . . . more comfortable . . . a longer lasting permanent wave.

Send the coupon below for your FREE 10c package of beautifying non-acid Vita Luster Hair Rinse—an interesting booklet on the care of your hair and a list of the Frederics Permanent Wavers in your neighborhood.

*\*Look for this Vita Tonic Wrapper when having your permanent wave.*

**frederics**  
**VITA-TONIC**  
*Permanent Waves*



E. FREDERICS, INC., 235-247 E. 45th St., NEW YORK CITY - Dept. 192

Please send me FREE your Frederics Vita Luster Hair Rinse—booklet—and list of the Frederics Permanent Wavers in my neighborhood.

Name..... Address.....

City..... State..... Color of your hair.....



"Admiración," soapless shampoo par excellence, is now to be found in the striking new grey-and-terra-cotta package that is pictured at the left

A metal box with aero-nautical motif, an outer wooden box, sealed in bond, and a flowered carton for the refill, are smart containers for Caron's "En Avion" face powder



## ON HER DRESSING-TABLE

JUST above behold Caron's newest contribution to beauty, the powder in the new "En Avion" fragrance. True to tradition, it is done up in unusually beautiful manner, with three handsome boxes—a metal container with a soft sheen, which will do very well on your dressing-table, a smart outer package, and even a gay flowered design for the refills—the latter quite lovely enough to serve as a box complete in itself. This is to be had in the better shops, where the "En Avion" perfume is now available and living up to its name by flying home with any number of smart women.

Cool and refreshing to the eye is the green and old-ivory décor of Ivan's hair-dressing salon, recently opened under the sponsorship of the House of Coty in their famous Lalique-windowed building on Fifth Avenue. And individual and distinctive are the coiffures Ivan creates in his salon. His

particular pride and joy at the moment are the heads of gold and silver that are making evenings about town glamorous. They are achieved by spraying the hair, after it has been dressed, with a fluid that leaves a silver or gold coating without producing a stiff or lacquered effect. Something to remember for gala occasions.

The Louis Philippe lipstick is such a cosmetic classic that its thousands of users would cry aloud at the slightest change in the rouge itself. But the manufacturers have gone so far as to bring it out in one of the new automatic cases, such as you see below. This is a particularly good one, mechanically, in that the slightest pull from the thumb on its roller top brings it popping forth conveniently. Even so, the proverbial gold case with its fleur-de-lis and little round box of Rouge Incarnat will probably go on forever undiminished in popularity.



Here are the brand-new automatic cases that hold the famous Louis Philippe lipsticks. Hold them in your right hand, pull the roller top down with your thumb, and, presto, the lipstick shoots out. In five shades

MARTINUS ANDERSEN





*"Such delicate blonde skin"  
all Washington exclaimed  
when she made her debut*

*She herself says:*

**"I could enthuse indefinitely over the creams I use. I do believe they take care of your skin more effectively than any others."**

**MRS. GEORGE GRANT MASON, JR.**

**MRS. MASON'S** exquisite blonde coloring and beautiful skin make her loveliness outstanding. After six years under a tropic sun her delicate, flawless skin still wins the admiration of every person who sees her.

How does she keep her skin so glamorous, so satin-smooth? Like beautiful women throughout the world, she has learned that *two creams* are absolutely essential to wise skin care. "I have used Pond's Creams for ages," she says. "Today I like

these two creams more than ever."

**Follow this Easy Method**

Night and morning, or oftener, give your skin a thorough cleansing with Pond's pure oil Cold Cream. It removes every speck of dirt and makes your skin wonderfully clear.

To keep your face youthfully free of lines, leave a fresh bit of this rich cream on overnight.

Next comes protection. Before every exposure smooth on Pond's



*Years later, all her friends are saying  
"Her skin is simply exquisite—really  
lovelier today than ever before"*

Vanishing Cream. It is softening and protective and gives a creamy tone. As a powder base, it is simply indispensable. A godsend for keeping that freshly powdered look!

**Some Favorite Uses**

**For Nightly Cleansing:** Never go to bed without cleansing your skin thoroughly with Pond's Cold Cream and soft Tissues. This is the first step to a clear skin.

**After a Day of Travel:** Clogged pores and tired muscles are relieved by a quick cleansing with Pond's Cold Cream. . . . How refreshed you are when dust and make-up are removed!

**For Summer Protection:** Smooth on

Pond's silky Vanishing Cream. It prevents burned and peeling skin.

**For an Even Tan:** Use Pond's Cold Cream after swims and during active sports. Its fine oils give a rich, smooth color.

**For Smooth White Hands:** Pond's Vanishing Cream, used several times a day, keeps hands white and smooth.

**And Try Pond's New Face Powder!** Mrs. Mason says: "Pond's New Face Powder has such a variety of shades. And the texture is perfect—it clings beautifully."

**Send 10¢ (to cover cost of postage and packing) for choice of free samples**



POND'S EXTRACT COMPANY, Dept. F  
110 Hudson Street . . . . . New York City  
Please send me (check choice): Pond's New Face Powder in glass jar. Naturelle ☐; Light Cream ☐; Rose Cream ☐; Brunette ☐; Rose Brunette ☐; Dark Brunette ☐.  
OR Pond's Two Creams, Tissues and Freshener ☐.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Copyright, 1933, Pond's Extract Company



**Pond's Creams and New Face Powder**

**TUNE IN on Pond's Fridays, 9:30 P.M., E. D.S.T. . . . Leo Reisman and his Orchestra . . . WEA and NBC Network**



**GONE!**

*Another lovely woman  
pays penalty of Film*

## Remove film . . . don't let it ravage teeth and gums

**T**HIS can't happen to me, you think. But it can. Film spreads over teeth without your knowing it. In film are particles of food—the nesting place of germs. Hourly these germs do their work. Before you realize it, another tooth has been destroyed.

### What is film?

Film is the sticky *mucin* in saliva. It forms in coats and patches. Bits of food stick to it. Some cause stain—others can't be seen.

In this moist, warm film live millions of tiny germs which cause tooth decay. They multiply. They decompose food particles. They produce strong acids that first break through enamel, then destroy the part beneath. Soon the tooth is too far gone to save—and that's the result of tooth decay.

Other germs are found in film that spin like corkscrews. They are associated with dread "trench mouth." Still others are linked with pyorrhea. And all of these are incubated in the coating dentists know as *mucin plaque*—and we call film.

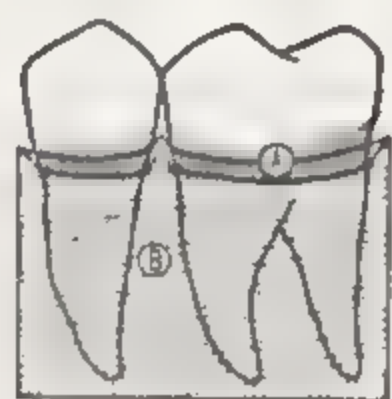
### "What must I do to fight film?"

To fight film use Pepsodent instead of ordinary tooth pastes. Why? Because the true value of a tooth paste is determined by its polishing material.

The new polishing material in Pepsodent is one of the great discoveries of the day. It is twice as soft as polishing materials in common use. Its power to remove film stain is revolutionary!

When tempted to try cheap and ineffective tooth pastes, remember the one safe way to fight film is to use the special film removing tooth paste—Pepsodent. Use it twice a day and see your dentist twice a year.

### How **Film** leads to Pyorrhea!



**1** A tooth on which film (A) has begun to form along the gum line. (B) is jaw bone. Teeth firmly seated in socket.



**2** The bacteria in film, and irritation from tartar have resulted in a "pyorrhea pocket." Note how bone has started to break down. Teeth become loose.



**3** The pyorrhea pocket grows. Teeth are very loose.



**4** Pyorrhea is spreading to other teeth. Teeth are lost.

**Pepsodent**—is the special film-removing tooth paste

## HOLLYWOOD REPORTS

(CONTINUED FROM PAGE 39)

likely to be "Troubadour," an original musical romance by Clemence Dane, of all things. (Bill-of-Divorcement-Dane).

The Broadway success, "Berkeley Square," is in production at the Fox Studios, with Leslie Howard again as the nostalgic hero and Jesse Lasky as the producer, which—after his magnificent choice of "Zoo in Budapest"—augurs well.

Ann Harding will star in the screen version of "Ann Vickers."

Probably simultaneous with this issue, there will appear in New York a very novel film "written" by Gilbert Seldes and produced by Frederic Ullman. Title "So This Is America"; subject, a sort of informal history of the U. S. from the War until now. The film is composed partly of dramatic news-reels, partly of sequences directed by Seldes and Ullman themselves. From all accounts, it should be

extremely interesting and revelatory.

The rather ghostly still on page 39 of the girl in white is from a film directed by Jean Cocteau, king of French decadents, called "Le Sang d'un Poète," acted chiefly by Lee Miller, and presented by the Film Society prior to a proposed public release in the autumn. Miss Miller relates the fact that during a greater part of the film her eyelids were glued down and false eyes painted on them; her arms bound to her sides and false Venus-de-Milo stumps affixed to her shoulders. All of which was painful at the time, resulting later in a three-weeks collapse. The picture, another pathological-symbolic welter, did not warrant the suffering.

The soldier with his shadow, also shown on page 39, is El Brendel, the comedian, who steals some of the thunder from Lilian Harvey in her first American film, "My Lips Betray."

## STAGE

(CONTINUED FROM PAGE 39)

of Luigi Chiarelli. That may be a generous gesture on the part of the Guild directors, for they must have realized that "The Mask and the Face," as it comes to us through Maugham, is best described by Broadway's phrase, "pretty poor stuff." Whether the eminent British man of letters has merely faithfully turned the original into our language or whether he is responsible for the vulcanized "wit" of the version being played in Fifty-Second Street, one not familiar with the Italian script can not say, but judging by "For Services Rendered," his own play seen here recently and briefly, he is guilty. The piece strives tirelessly for scintillant cynicisms, most of them about marriage and the fascinating duplicity of women—a vein fairly well explored long ago. One of the figures remarks: "Philosophers and women are very much alike—they're always trying to complicate the simple"; if he had added dramatists and translators to philosophers and women, he would have provided an excellent review of the play on which he breathes and fails to bring to life.

At another point, a puppet is made to say: "This is hardly a time for being funny—when a funeral is going on." And that also might be enlarged to cover the whole of "The Mask and the Face"—death is not funny even when it develops later that the dead person is some one else.

The leading figure has been modelled out of clay discarded by Pirandello. Stanley Ridges plays the part as though he actually believed it; indeed, sometimes his performance suggests that he suspects the audience does not believe it and is violently resentful. Judith Anderson, as the one who is supposed to be dead and is not, acts in her now well-known fashion-show-model manner.

The direction shows Philip Moeller's usual adroitness, save that he has—possibly in a desperate effort to make something out of nothing—chosen to stress the numerous minor complications that add little if anything; in fact, they confuse the

comedy like a raconteur who, every sentence or so, wanders into "side-lines" and explanations.

### "BEST SELLERS"

"Best Sellers," the play from the French, was eagerly anticipated. The work of Edouard Bourdet, adapted by Dorothy Cheston Bennett, starring Peggy Wood and Ernest Truex. After the first act, on the opening night, the word sped up and down the Rialto that Forty-Fifth Street had a hit. Not, however, after the second act. After the third act, the Rialto yawned and set out on its usual tour of the night-clubs.

The first act, laid in a Parisian publisher's office, is fresh, swift, provocative, excitingly comic. With both ingenuity and technical skill, it exposes convincingly and merrily the French publishing "racket," the "inside" of the awarding of a literary prize. From the rise of the second curtain on, the play flutters irresponsibly from one genre to another—serious one moment, farce the next, satire, comedy, caricature, burlesque. Before long, the spectator is confused by the mélange of moods—soon he does not care; he leaves the theatre after the final curtain feeling muddled.

The acting honours do not go to the stars. George Coulouris, as the publisher, gives what is or comes near to being a brilliant performance, and he is only featured. Peggy Wood, while not using the musical-show mannerisms which marked—and marred—her performance in Owen Davis's "A Saturday Night" earlier in the season, fails to suggest the combination of naïveté and provincial wifely cunning the rôle of the spouse of Fournier, the timid Treasury clerk who wins the Zola Prize, demands; she presents both qualities, but does not blend them successfully. Ernest Truex's Fournier has all Truex's familiar tricks—a shy, colourless little man whom circumstance encourages to be aggressive—highly amusing if not seen too often; the critics have seen it too often. (Continued on page 65)



Looking very FIT... and very much in FASHION!  
*belle-sharmeer* stockings are designed for the individual  
 ...small...tall...and in-between!

### Top-heavy troubles



**Eeny:** I can never find stockings that aren't miles too long. That's why my seams never stay straight, and I always look lumpy above the knees!

**Salesgirl:** You must try *brev*, the *belle-sharmeer* stocking that's made exactly right in length, width and foot-size for petite types! It won't ever wrinkle at the ankle!

### A Tight squeeze



**Meeny:** We medium sized women never seem to get a pair of stockings that fit. Either they're too long or they're much too short.

**Salesgirl:** Try *modite*, the *belle-sharmeer* stocking designed for happy mediums! They're exactly right in length, width and foot-size.

### so Long!



**Miney:** These low-down stockings are impossible. I've let out garters until they won't stretch any further, and I positively feel choked.

**Salesgirl:** All my tall customers are crazy about *duchess*, the lovely, long *belle-sharmeer* stocking specially made for tall types! You know, it won't bind at the knee!

### Aren't we all

... tall, small, medium, or plump! Everybody wants a stocking to reach a certain point without stretching or straining or having to be folded over! And there's the correct *belle-sharmeer* stocking for you in precisely the right length, width and foot-size. There's *brev* for shorties, *modite* for middlings, *duchess* for long-legged ladies and *classic* for larger-legged ladies. In perfectly knockout new colors... chiffons, service chiffons and service weights. \$1.00, \$1.35 and \$1.65. Exclusive with one fine shop in each community.

#### • Ask for them by name

*brev* ... for shorts

*modite* ... for middlings

*duchess* ... for tall

and *classic* ... for more generous proportioned types

*belle-sharmeer*  
 STOCKINGS  
 designed for the individual

*belle-sharmeer*, division of Wayne Knitting Mills, Fort Wayne, Indiana





## Sunday Night Knits

• There is *excitement* in each succeeding new creation of Marinette . . . For instance, these two exquisite Sunday Night Knits are this month's designs . . . Sheer, cool, summery blouses of hand-knitted lacy effect, giving a smart original interpretation to the season's vogue . . . "Charming simplicity"—yes! . . . But with a *distinction* that emphasizes the wearer's individuality . . . The Aristocracy of Informality . . . See these and other Marinette styles and make your selection now.

—Featured by the smartest stores everywhere—

## MARINETTE Knitted FROCKS



MARINETTE KNITTING MILLS

MARINETTE, WIS.

## STEIN SONG

(CONTINUED FROM PAGE 27)

in which you see it. The table itself is a masterpiece, made of deal, scrubbed and polished to show the grain of the wood. The copper of the casseroles and trays and the earthenware supplement each other beautifully in tone and in outdoors feeling. The salad bowls are huge white shells, the napkins are of dark brown linen with fringed edges (very new and smart), and the dark green handles of the knives complement the green and rust colour on the plates. That fine tray, with its night-club arrangement of cigars and cigarettes, will enchant any hostess. As for the beer itself—it comes forth from a glass dispenser, which has a cylinder for ice inside.

The food itself was all prepared by the Waldorf-Astoria, and, in case you want to duplicate the *bœuf à la mode*, here is the way it is prepared in those superior kitchens.

### BŒUF À LA MODE EN GELÉE

You can go about this in two ways, using either a whole round of beef that can be sliced down when it is cold, or cutting the beef (about two and a half pounds) into small squares and searing them in a hot frying-pan in their own fat, browning them all over. In a separate pot, six diced carrots, ten or fifteen small white onions, and a number of small whole potatoes are cooked until partly done in a stock that has been made by boiling down about five pounds of veal bones. The beef is then cooked until almost done, then seasoned to taste, with a dash of Worcestershire sauce and mushroom sauce included. The vegetables in their stock are then added to the beef and boiled together for about eight minutes. Some green peas may be added at the last minute. The beef is arranged in the centre of the platter surrounded by the vegetables, and the stock is allowed to cool somewhat, then poured over all and cooled until it jellies. If you want to be more fancy, you can pour the vegetables and the stock in moulds and turn them out around the beef when they have solidified.

Another excellent thing to go with beer, and one that is a fine hot dish for summer lunch, is baked black beans. This is a Waldorf *spécialité*, always made with beer as one of its ingredients and served in a black iron pot, and you can prepare it at home in the following manner. If you want to add such a hot dish to the luncheon shown here, you might use a huge cream coloured earthenware pot.

### BLACK BAKED BEANS

The small spotted black beans are used for this. They are soaked overnight in salted water, then removed from the water and placed in a cast-iron roasting pot, first lining the receptacle with small cubes of salt pork. The beans are covered with a liquid consisting of half water and half cooking claret, a sachet of aromatic herbs (such as marjoram, thyme, laurel-leaves, the flower of papayas, cloves, whole black pepper, and Indian *paja*) is added, and the black pot is then placed in a slow oven for

baking. As the liquid is absorbed by the beans, a tumblerful of light beer is added. When the beans are cooked, a water-glass of very strong coffee is added, which is essential to cut the fatty matter. Before serving, two spoonfuls of sharp savonarola mustard, two tablespoonfuls of brown sugar, and a small quantity of brandy, if procurable, are put in. At the Waldorf-Astoria, the black pot beans are baked in a baker's oven over a very slow fire and cooked for about fifteen hours.

If you are planning a light meal with the soup for the substantial dish, you can't do better than lentil soup, made according to this recipe from Oscar of the Waldorf. Serve it in cups, with thin slices of frankfurter in it, and people will love it.

### CREAM OF LENTIL SOUP

One pint of lentils are soaked in cold water for four hours and then placed in a soup pot, with two quarts of water, one carrot, one onion, and two ounces of thinly sliced salt pork, a bunch of parsley, one-half tablespoonful of salt, and a few beef soup bones. This is boiled for forty-five minutes. When cooked, it is strained through a sieve, and one or two frankfurters, cut in very thin slices, are added. The soup may also be served with croutons.

And, what is beer without its pretzels? If you want a new kind, you can find them at Charles—Anderson's spiced pretzels, seasoned with celery salt, caraway and such, the authentic Bavarian pretzels, big and crisp. Or, if you want a substitute for pretzels, cheese sticks—another Waldorf idea—are things to delight an epicure.

### CHEESE STICKS

Half a pound of flour and half a pint of water are mixed, a little salt is added, and half a pound of butter is worked into this dough. Instead of sprinkling flour on the board when working this mixture, Parmesan cheese, finely grated, is sprinkled. This is to be well worked until ready; then cut into long thin strips, twisted, placed in tins, and baked.

Of course, Welsh rarebit is the classic beer dish, and many are those who have welcomed beer back, just so it can be used to make a proper rarebit again. In case your pet recipe was cast aside during near-beer days, here is one to celebrate the return.

### RAREBIT MCCARTHY

To one tablespoonful of melted butter, one teaspoonful of cornstarch is added and mixed well. One-fourth cupful of thin cream and one-fourth cupful of ale or beer are poured in, stirring constantly with a wooden spoon, and then cooked for two minutes. A half-pound of snappy American cheese, cut in small pieces, is added and stirred until melted. If the mixture is too thick, additional ale or beer is added. One-fourth teaspoonful of salt, one-fourth teaspoonful of English mustard, a few grains of cayenne, and a teaspoonful of AI sauce are added.





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BEACH ENSEMBLES BY SAKS—FIFTH AVE., CHICAGO • BEACH BUCKET BY RUSSEL WRIGHT

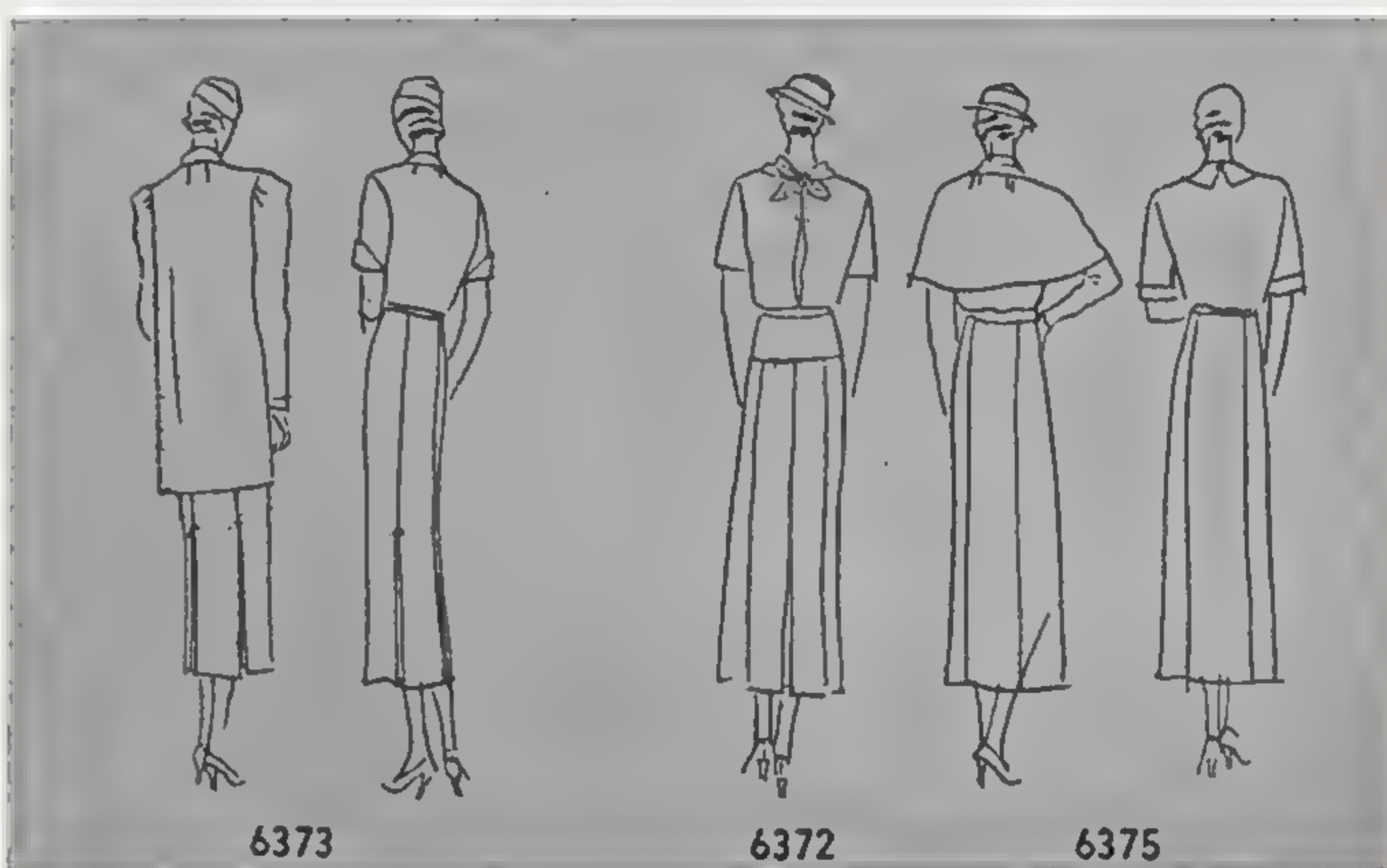
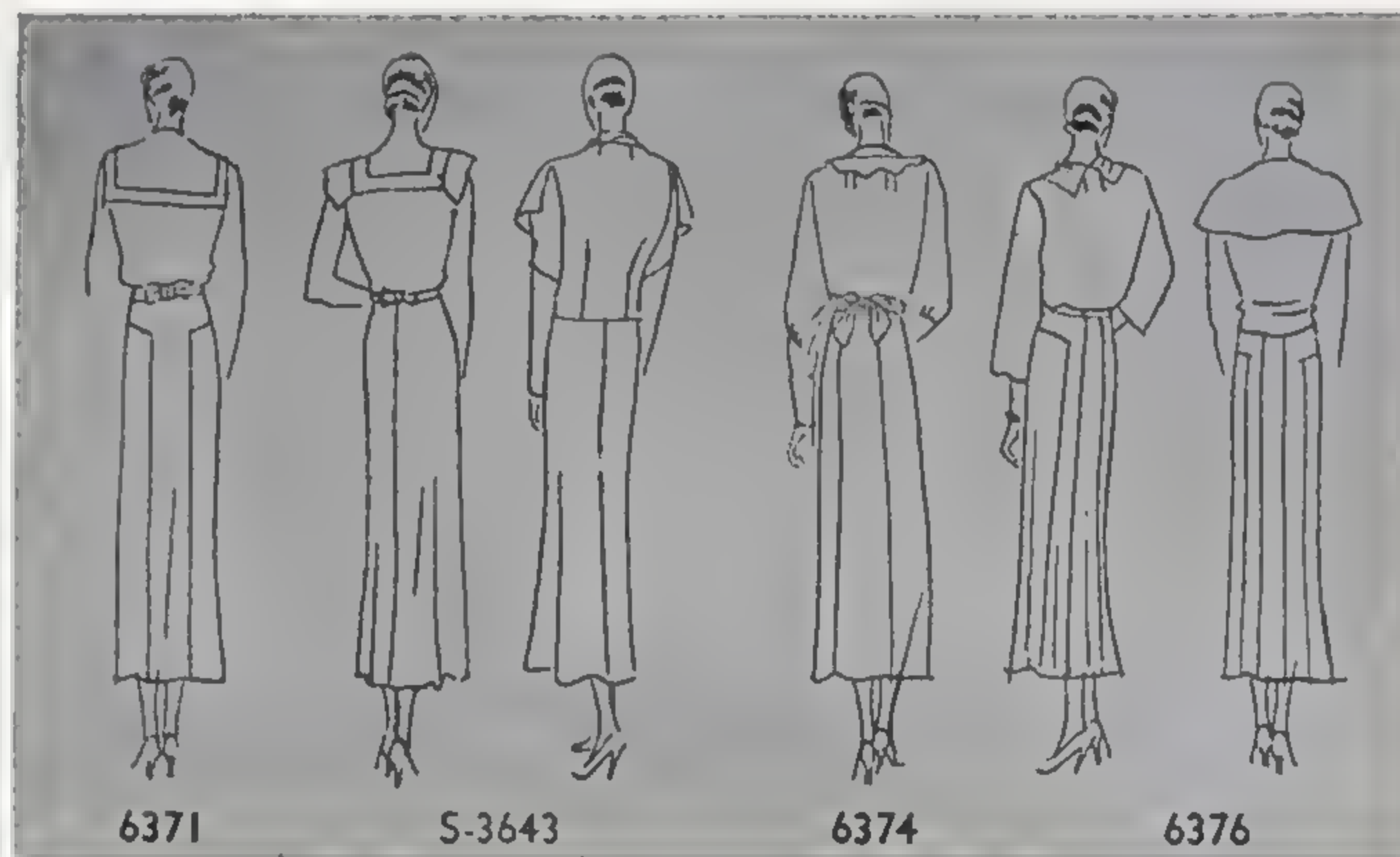
## A refreshing beach party by moonlight



You're tired and thirsty when you come up from the sea after a swim. There's nothing so welcome as *the pause that refreshes* with ice-cold Coca-Cola. You bounce back to normal, ready for a fresh start. The beach bucket keeps the bottles really ice-cold. *Delicious and refreshing* qualities of the drink itself make it the natural partner of good things to eat from the picnic hamper.



## BEHIND THE BACKS OF NEW DESIGNS



In these panels are back views of the designs on page 56. Designed for sizes: 6371 and S-3643, 14 to 20, 32 to 38; 6376, 34 to 44

No. 6374 designed for sizes 12 to 20 or 30 to 38; No. 6373, 34 to 46; No. 6372, 14 to 20 or 32 to 38; and No. 6375, 32 to 42

## REFURBISHING FOR SUMMER

(CONTINUED FROM PAGE 29)

wall will suggest however lightly a wainscoting.

The inevitable question of summer slip-covers has, this year, several new answers. New and inexpensive are the fabrics of heavy cream and neutral cottons woven in the diagonal and latticed patterns formerly used only for the costly rough silks they closely resemble. Elsie Cobb Wilson is showing these at incredibly low prices.

Terry-cloth, which has seen almost every use imaginable, is now used with great effect for slip-covers; the bath-

towel fabric in white made up with thickly corded seams of a contrasting colour is most striking and practical.

Seersucker, another recently revived fabric, is shown at McCreery's in a heavy version, made into covers of spotless freshness, which can be kept so with frequent tubbing, an advantage to be appreciated by country-dwellers whose access to a dry-cleaner's is remote.

Thus is an accumulation of elephants, white and coloured, brought to life in this contriving of useful objects from the remnants of the past.

## SHOP-HOUND'S TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 49)

your town or country house. On the second floor, McCutcheon is showing, among other things, a collection of Nelly Don dresses—of piqué, linen, dimity, seersucker, and gingham. All with abundant charm, well made, and absurdly inexpensive. Less than \$10—some, very much less.

• Bovril, that strength-giving and excellent-tasting English beef extract, is now on sale in drug stores. It may be had on draught from big shiny containers. These summer days, one's vitality needs bucking up, and a cup of praiseworthy Bovril will do the

trick. For home consumption, it may be bought in the classic squat bottles.

• Beer bordered on the boring during the first few days of its release, when the entire town went adolescent and consumed it at every odd moment. Now that the hysteria has subsided somewhat, I can give a thought to beer equipment. A liquor licence tray has been turned out, made of Cohardite—a durable material similar to hard rubber. The licence on the tray is a copy of one that was issued to a famous tavern in 1886. The whole thing is lacquered (Continued on page 66)

All for Beauty



## Look Inside The Jar With Us

Do you expect magic from your beauty creams? Then you should know this. There are no ingredients in the world that can have a really magical effect on the skin. If there were, HARRIET HUBBARD AYER creams would contain those ingredients.

The HARRIET HUBBARD AYER creams cleanse, soften, refine, protect, beautify. More than this, no cream in the world can accomplish.

They are made of the best and purest ingredients known. The oils in them are so closely allied to the natural skin fats that they are readily absorbed and utilized. The formulas are scientifically balanced to supply perfectly the fundamental needs of the skin. These are the reasons the HARRIET HUBBARD AYER beauty creams are perfection. And they are made specifically for home beauty care, which means daily care, to thwart each day's aging process . . . to keep the skin fresh, firm, lovely.

When you purchase these famous HARRIET HUBBARD AYER creams you know you are getting the best that money can buy. By using them faithfully you are guarding your beauty intelligently and economically.

LUXURIA . . . foundation for beauty . . . to cleanse and soften. 45c, 85c, \$1.95, \$2.75

SKIN & TISSUE BUILDER . . . to help smooth out wrinkles. 85c, \$1.65, \$4.40, \$7.15

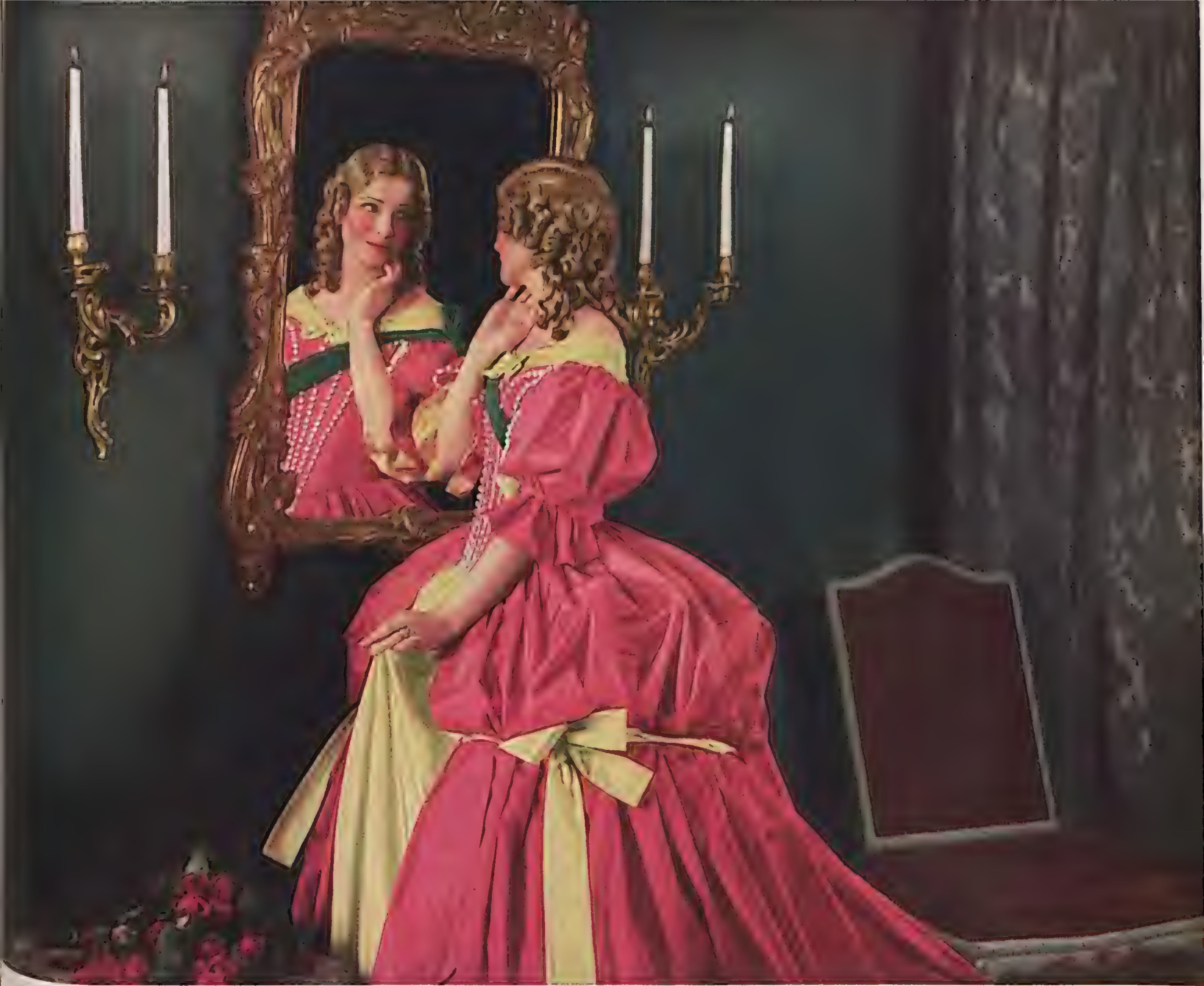
BEAUTIFYING FACE CREAM . . . the cherished beautifier and powder base. 85c, \$1.65, \$4.40, \$7.15

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**BEAUTY PREPARATIONS**

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**MONTREAL** **PARIS** **LONDON**





STEICHEN

## The woman who never aged

It was said that Ninon de Lenclos, famous beauty at the court of Louis XIV, was as lovely at 70 as she was at 17. She had that rare beauty that does not age.

Few women in the history of the world have possessed such beauty. But all women have made it their ideal. In designing and furnishing their homes, in selecting pictures and silver and jewelry, it is lasting loveliness they have sought.

It is this instinctive love of ageless beauty that has led so many women to Packard.

Years ago Packard was given certain distinctive lines. And it has kept these lines ever since. Other cars have been redesigned time after time in an effort to find the dateless grace that was Packard's from the first. Some cars have even paid Packard the flattery of

imitation. But always Packard has remained distinctive. And always beautiful.

That is why you can be sure that the Packard you buy today will still be smart four, five, six years from now.

To be completely certain of this, inspect the new Packards. In them you will find nothing that is faddish. In them you will find only the lastingly beautiful.

In them, too, you will find certain features that are of special interest to women. The brake selector, for example, that enables a woman's daintily shod foot to stop the car as quickly and as easily as any man could stop it. Or the ventilation control that gives you any amount of fresh air you desire, yet shuts out all draughts. Or the "ride control" that adjusts the shock absorbers to the char-

acter of any road you may be riding on.

We should like to lend you one of these new Packards for a few days. We should like to have you drive it in traffic, and over some open road you know by heart. Compare it with any car you have ever driven. Compare it with any other fine car 1933 can offer.

Phone your Packard dealer and he will bring one of the new Packards to your door. Make the comparison. Then make up your own mind whether any car other than a Packard will ever again satisfy you.

## PACKARD

ASK THE WOMAN WHO OWNS ONE

The Packard Eight . . from \$2150 f.o.b. Detroit

The Packard Super-Eight from \$2750 f.o.b. Detroit

The Packard Twelve . . from \$3720 f.o.b. Detroit

. . Prices subject to increase without notice . .



# The new **GOLFIT** fashions by **GOLFLEX** insure their chic with Sanforized-shrunk



Golflex presents these sporting new Golfit washables, impeccably tailored of distinctive cottons and linens that are completely Sanforized-shrunk, and cannot shrink when laundered. Play in them, sun in them, wear them all summer—safely assured that the ship-shape Golfit lines are there to stay—tubbing cannot budge them. Each dress bears the sponsorship tag illustrated.

**A**—An active sports dress of Sancraft Poplin. White and pastel shades. Sizes 14-44. Price—\$5.95. Canadian Price—\$6.95.

**B**—McBratney Linen fashions this tailored sports dress. White and pastel shades. Sizes 14-44. Price—\$5.95. Canadian Price—\$6.95.

**C**—A Sunback frock of Everfast Evershrunk Pique. White and pastel shades. Sizes 14-44. Price—\$5.95. Canadian Price—\$6.95.

**D**—A becoming surplice frock of Everfast Evershrunk Pique. White and pastel shades. Sizes 14-44. Price—\$5.95. Canadian Price—\$6.95.



This Golfit tag means manufactured by Golflex.

At B. ALTMAN & CO., N. Y., MARSHALL FIELD & CO., Chicago and the Smartest Shops Everywhere

**SANFORIZED PROCESS OF CONTROLLED SHRINKAGE** Cluett, Peabody & Co. inc. Patentees, 40 Worth St. N.Y.C.



## THE GREAT MAYANS

(CONTINUED FROM PAGE 38)

In the face of this wealth, the best that a relative layman can do is to dwell on those objects which most excite his imagination. The Maize God was certainly one of them—with the high-boned Indian-Chinese quality of the sullen face, the Cambodian calm of its features, and the rich convention of its ornament.

Then the gold figures; seeing which is to want to touch, and to realize, fully, the terrible itching lure of gold itself, than which there is no warmer, more sensuous substance. Some of the gold statuettes were fished out of the sacred Lake of Guatavita. (What ecstasy, to see that metal glimmering through the tea-coloured waters of a tropic lake!)

Then masks, perfectly carved, of translucent onyx, or trachyte, or bronze; huge stone friezes of incredible skill and detail (incredible, since the Mayans had no iron and worked in the hardest stone with tools of stone, jadeite, or soft bronze, and with a perfect understanding of perspective and mathematics); a ridged silver al-

paca (reproduced); woven textiles like the one shown on page 38, strong in colour and complex in design; panels of brilliant feathers fastened to fabrics in the most "modern" of patterns; pottery, grotesque figurines, religious symbols. Some of the Mayan and Mexican work is cruder than others, but all of it shows a deep and fundamental passion for balance and rhythm and rightness of material. If these early peoples concerned themselves with politics or classes, no one knows or cares. Only beauty lives on, or ever will live on. The proud lineaments of the Mayan God of the Maize will still be gazing downwards long after Rivera's frescoes of class-hatred have crumbled to dust; long after Lenin will be a forgotten name. We are reasonably sure, moreover, that the great Mayan sculptors did not receive twenty-one thousand dollars from the local king to carve on his palace walls the features of his future assassins. Only worship can impel great art. Hate never will.

MARYA MANNES

## STAGE

(CONTINUED FROM PAGE 60)

## "\$25 AN HOUR"

The American work bears the unprepossessing title of "\$25 an Hour." The story of Claude de Rozay, a torrid, handsome Hungarian vocal instructor, and two women, it is from beginning to end obvious. Germaine, his madly jealous mistress, induces Lucy to "take care of him"—when she, a buyer, must go to Europe. Of course, he and Lucy fall in love and are planning to be married when the final curtain falls.

The authors—Gladys Unger and Leyla Georgie—have chosen to employ the "I-hate-you-my-beloved, I-adore-you-you-despicable-creature" method to tell their triangular tale, which does the expected in every event and sequence. Their striving for verbal brilliance is little short of pathetic. And some of their comedy devices, too. But the worst fault of "\$25 an Hour" is that it is never particularly interesting, frequently and for long stretches actually boring.

It marks the initial venture of a new producing firm; Alfred Aarons and Thomas Mitchell, both men of long and varied experience in the

theatre. The former has until recently been associated with Vinton Freedley in the production of the better sort of musical pieces. The latter has been a successful and highly regarded actor for a long while, and he has also won an enviable reputation as a playwright and director. He directed this, his first managerial enterprise.

Georges Metaxa is ideal in appearance for the man whom women find glamorous, desirable. But in no other way. He seems ever conscious of the audience, "plays" to it shamelessly. Olga Baclanova's Germaine is in both movement and voice violent, far too violent for either conviction or pleasure. Jean Arthur, the Lucy, is much the most successful of the three leading players. Her performance has ease, and she stays always within the proscenium.

Milton Aborn's Gilbert and Sullivan season at the Saint James Theatre goes merrily on. "The Mikado," "Yeomen of the Guard," "Trial by Jury," and "Pinafore" have already been presented; "Patience" is being prepared. Aborn's taste is far from impeccable, but the Savoy operas can transcend even that.

## TO OUR CONTRIBUTORS

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20 to 30% greater  
protection

KOTEX radically improved . . . Kotex emphatically bettered all the time . . . yet offered at lower and lower prices. Today you can buy Kotex with the New Equalizer at any drug, dry goods or department store.

## New Patented Equalizer

The new patented Equalizer in Kotex gives 20 to 30% greater protection; more adequate but less bulky protection; a feeling of lasting safety. An intimate explanation of the new Equalizer is given you on the direction sheet inside the package.

Ends, of course, are "phantomized" . . . not only rounded but flattened, tapered, made absolutely non-revealing. Absorbency, softness, disposability are identically the same as in the Kotex you've always known. Its fine, downy filler never was softer, never gave you such perfect comfort as it does now—with the new Equalizer. It can be worn on either side with equal protection.

## Unique to Kotex

This new Equalizer is so unique it has been protected by patent No. 1,863,333.

Try it. Learn for yourself the safety, the security and undreamed of comfort to be found in Kotex with Patented Equalizer.

You will want to try the *Kotex narrow adjustable belt* . . . the final perfection in sanitary comfort . . . designed to give wearing ease such as has never before been possible.

Why no sanitary pad can  
be "just like the new  
Equalizer Kotex"

Yes, it looks simple, but this device took 2½ years to perfect. Imitations can be made, they will be made, but it cannot truthfully be said of any other pad that it is like the New Kotex with Patented Equalizer . . . and this is why:

- 1—it took two and one-half years to perfect.
- 2—a board of three hundred women tested it.
- 3—medical authority of high repute checked their findings.
- 4—★AND, the United States Government granted Patent No. 1,863,333 to protect it for use of Kotex, exclusively.

Illustrations and text copr. 1933, Kotex Co.





## ANOTHER SLANT AT COUTURIER DESIGNS



Here are second glances at the three  
Couturier designs shown on page 54.  
Designed for sizes: Nos. 244 and 245,  
14 to 20, 32 to 38; No. 246, 34 to 42

## SHOP-HOUND'S TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 64)

thoroughly with a drink-proof lacquer. It may be had in several colours and costs about \$3. Some trick writing fluid is also provided, and it's fun to inscribe your name and the names of persons to whom you are giving the tray. Orders are filled by Helen Mallory, Sound Beach Avenue, Old Greenwich, Connecticut.

• N.B.: White piqué belts from Best, fastened by metal buttons and with small pockets with a Kover-Zip closing to hold your change and your

powder-puff safely while you wield a golf-club or do some hardy roller skating (at about \$1). Greenbrier print dresses at Best (on the second floor)—pretty and inexpensive and infinitely washable. "Diplomas" at Best—those much-talked-about silk tricot garments with just enough Lastex to have a girdling effect on the average figure. Garters are attached, and the ruffle on the bottom can be buttoned into a pantie if that should happen to be your whim. These cost, very reasonably, about \$3.

## SEA CHANGE

(CONTINUED FROM PAGE 31)

promenades, or appearing anywhere before a large public, without a little jacket or coat to cover arms and back from the vulgar gaze.

Tucked away in your canvas dunnage-bag are quantities of things. In addition to the pair of sandals you are wearing, there is probably another pair of sandals and certainly a pair or two of rubber shoes (with and without heels). Then, there are at least three bathing-suits. One is usually on your back, another drying in the sun, and a third one ready to put on after an impromptu bath. There are hair-nets and rubber caps, too, and possibly a soft hat with a brim, or a bandanna handkerchief, dark glasses, a towel, a warm pull-over sweater, a scarf, a tightly sealed bottle of oil for the skin, all sorts of make-up, a manicure set, a big comb, as well as the little one in your hand-bag, an extra package of cigarettes, a lighter that won't go out in the wind, a Kodak (because everybody takes snap-shots now for scrap-books), a mirror that can be hung up anywhere, a bit of iodine—and possibly a book.

And we almost forgot to include the beach rug, which serves for all kinds of things: either to cover one up, to lie on, as a motor rug in an open car after landing from the boat—not to mention a screen behind which impromptu changes are made. (Many a Mediterranean sailor has held up one of these beach rugs against himself and a world of men, making as successful a barrier against the other half of the world as a wall of bricks and mortar; and many a trick have the ladies learned in the fine art of quickly changing from one suit to another, with a drying process in between.)

All this sounds more complicated than the wardrobe for a trip to Rome at Easter, or to Deauville during the Grand Prix. Well, that it is, because the life of the bathers and the sun-bathers is more full of hourly changes than that of the most elegant woman who went to a week-end at Newport in the days before the War. They are changing their clothes every minute. It amuses them—and it amuses the rest of us, too.

"HIM"



● Nothing can take the place of FLEXEES for smart summertime wear . . . Supple, slenderizing, feather-weight foundations that mould the figure to sleek, smooth lines, yet are as comfortable as nothing at all . . . It is FLEXEES' exclusive "Twin Control" that makes all the difference. This ingenious LASTEX feature permits the garments to stretch exactly where they should . . . prevents riding-up or slipping down. Model sketched, \$7.50. Combinations, girdles and step-ins from \$5 to \$15. At leading stores everywhere.



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## Vogue's Smart Economies and where to purchase

The models shown in Vogue's Smart Economies (pages 50 and 51) may be purchased in smart shops in New York and throughout the United States including:

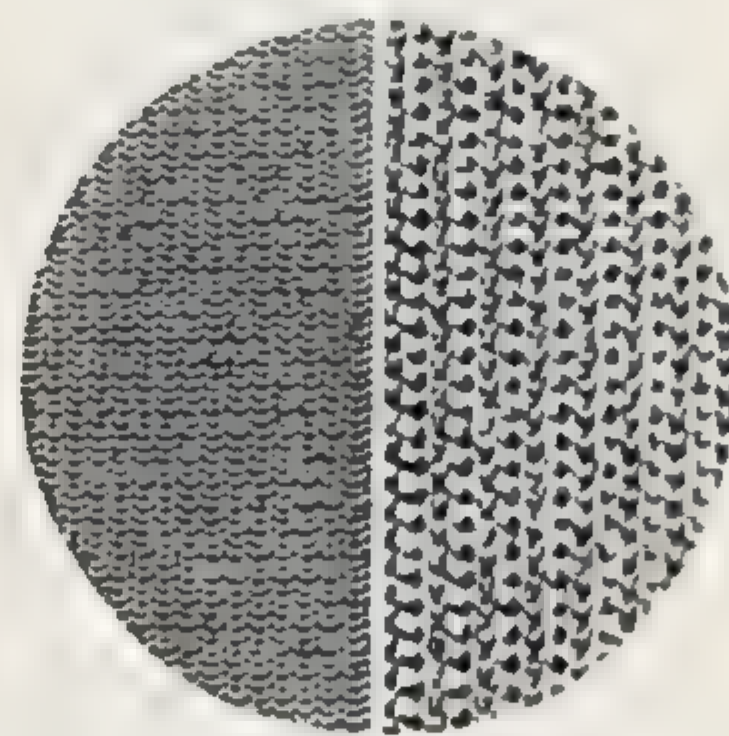
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ATLANTA, GA. Davison-Paxon Co.	B. Altman & Co.	Nan Duskin
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• If no shop in your city or shopping center is listed above, write to Vogue, 420 Lexington Avenue, New York City, and we will be glad to give you the address where the Smart Economy Models are available. Be sure to state exactly what model or models you are interested in. Enclose a stamped, addressed envelope.



## ROGRAIN

THE ORIGINAL DULL FINISH SILK STOCKING



LEFT: Rograin fabric under the microscope. Note the smooth, "reverse-knit" texture. Sheerer, clearer, duller—shows less rings.

RIGHT: Ordinary hose. Up and down ribs reflect light, spoiling sheeress. Coarse threads more susceptible to pulls and runs.

Rograin is manufactured under U. S. Patent No. 18757. Trade-mark copyrighted.

SHINY legs, like shiny noses, are taboo. Bright, young moderns go DULL below the knees.

ROGRAIN hosiery makes legs look slimmer and lovelier because the silk fabric is flat and dull. An ingenious process of "reverse-knitting" (exclusive with ROGRAIN) gives a softer, sheerer, and more luxurious appearance.

To prove the magic of ROGRAIN beauty, try "inside-outing". Just reverse one of your own stockings. You'll get twice the sheeress, but those rough seams will never do. Then you'll buy ROGRAIN hose—knitted inside out, with seams correctly finished.

ROMAN STRIPE MILLS, Inc.  
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\$1.00  
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Send for Free Booklet "The Key to Hosiery Smartness"



## SAFE WAY TO TAKE OFF FAT



CHARMANTE STUDIO

## ...AND KEEP IT OFF...

• Does burdensome, excess fat make you dread going to the club dances—have you turned down invitations to charming yachting and cabana parties because you know how ridiculous your overweight figure would look in the required attire?

• Why not strip off that unbecoming fat—get rid of double chins, chubby hips and ugly rolls of fat above the corset line—without starving and without loss of strength—

• Simply take a half teaspoonful of Kruschen Salts in hot water first thing every morning.

• Kruschen is a splendid daily health drink—prescribed by physicians—EFFECTIVE and SAFE for all persons regardless of age. You'll be delighted at the gradual rate unwelcome fat disappears—leaving you with a trim, slender form—feeling so energetic and ambitious—looking younger—more attractive with clear skin, bright eyes and enviable vivacity.

### LOSES 16 LBS. IN 4 WEEKS

• Mrs. E. Drouryer of Cleveland writes: "I've lost 16 lbs. in 4 weeks with Kruschen. Am feeling like a young girl, 16 yrs. old. Lost fat on my ankles and around my hips—I can't speak too highly of the results."

### FROM 148 TO 118

• Miss Dorothy Herrity of Cuyahoga Falls, Ohio writes: "It certainly is a pleasure to recommend anything so good as Kruschen. I reduced from 148 to 118 and feel wonderful. It also clears the complexion."

• An 85c jar of Kruschen lasts 4 weeks and is sold by drugstores throughout the world. Imitations may be offered you but PROTECT your health—demand and get Kruschen—it's the SAFE way.

\*FREE: Write E. Griffiths Hughes, Inc., Dept. P., Rochester, N.Y. for new book giving full details of Kruschen Treatment, ALSO precious aids for obtaining youthful beauty.

## KRUSCHEN SALTS

## THE GLORY THAT IS ROME

(CONTINUED FROM PAGE 18)

corners, stand out like sparkling jewels, adding their music to the spell.

The great monument at the end of the Corso is dazzling from far away, the gilt horses bright against the dark sky. This monument, which once screened the shabby slums of Rome, has become glorious, with the slums cleared away to uncover the impressive remains of ancient Rome, over which this wretched quarter had been creeping like a jungle growth, blotting out forgotten temples of the past. All that has gone, and, in its place, a broad avenue runs straight to the Coliseum, also flood-lighted at night and flanked by a forest of columns set in ancient arches and lighted like a theatrical set. Who of us dreamed that this squalid quarter of Rome concealed such treasures? Yet, they were there all the time, waiting for the magic touch of Mussolini to bring them back to life.

The Orsini Palace, now belonging to the Duchess of Sermoneta, appears to be perched on a hilltop in isolated grandeur, for it was built on the ruins of the Theatre of Marcello and, cleared of the creeping slums of some four hundred years, now rests on a foundation of tall, graceful arches supported by romantic columns, in a state of picturesque decay. The Capitoline Hill stands out against the night like a scene staged by Reinhardt, and the columns in the Forum cast long shadows that fall on the Palatine Hill.

### ROME AT MIDNIGHT

One of the most serene and beautiful moments I have known was a half-hour passed at midnight in the Piazza of Saint Peter surrounded by Benini's beautiful colonnade, greatly enhanced by the present indirect lighting. In the solitude of the night, with the two great fountains splashing and the dark towering form of the Vatican Palace rising in the background and a faint gleam of light coming through the stained-glass windows of the Pope's private chapel, the chimes of Saint Peter's speaking softly and the graceful obélisque pointing like a finger to the starlit sky, my craving for beauty was, for once, more than satisfied. Night after night, I insisted on dragging people after dinner to have a look at Saint Peter's before going on to Casanova (of course, there's a Casanova in Rome, too), thereby starting a fashion for nocturnal sightseeing.

There are few theatres in Rome; I find the cinemas rather indifferent; but the opera is charming during the season. The Opera House has been done over and is now one of the prettiest in Europe, and the audience is very elegant. As in Vienna before the War, the military uniforms now so much seen in Italy add a great chic to the crowd at the Opera. On gala nights, the women are very much jewelled, and the Fascisti uniforms are extremely picturesque. With the dress uniforms, the black shirts have starched black collars like men's ordinary white ones (very smart—dress-makers please note).

The presentation of Roman life, so to speak, is nothing if not dramatic. And what else could it be, with such a setting? The private houses or palaces are all on such a grand scale

that they naturally have an effect on the people living in them. One must act like a great lady, or a great gentleman, in rooms with glistening marble floors, frescoed walls, ceilings from eighteen to twenty-four feet high, gorgeously painted and indirectly lighted, rich brocaded curtains, and flamboyantly ornate gilt furniture (which looks so well in Rome, but nowhere else). Even a cocktail party, just as prevalent now in Rome as elsewhere, seems more like an afternoon "reception," at which ambassadors and diplomats might be expected to strut about in the traditional manner.

### ITALIAN NIGHTS

But don't mistake me, life is very up-to-date, and Roman society is amusing and amused. Italians love to gamble and, immediately after dinner, fall to bridge or backgammon. Once dinner is over, one finds all the tables laid out and ready. Night after night, when regarding the usual after-dinner scene, I could think of nothing but the third act of "Manon Lescaut," with the dramatic background of great painted rooms and the well-dressed people. I fancied I could see Manon come in and circulate about the tables to the strains of the familiar music.

If you do not know Rome and the interiors of the beautiful palaces, you may have difficulty in following me about in imagination. But look at the pictures of the women on pages 17 to 20, and the background in which they live, and you will understand what I mean. The apartment of the Duchess of Sermoneta, in a beautiful palace, is in the central part of the building, with lofty rooms and magnificently painted walls. (The photograph on page 20 gives a glimpse of it.) As you doubtless know, most Roman palaces are so large that they are divided into many different apartments (where, once upon a time, the different members of a family dwelt apart). In the Duchess of Sermoneta's palace, there is quite a collection of well-known people: the Princess of Thurn and Taxis (who was formerly Mrs. Hyde), the Marquis de Talleyrand, the Princess Caetani, and the Marchesa de Nobili. All of their apartments have fine rooms with beautifully frescoed walls.

One feels a real thrill at being received at dinner by the Marchesa Casati in what I call the "Golden Drawing-Room"—the walls hung in yellow brocade and the room flooded with yellow light, with Madame Casati herself, tall, blond, and beautiful, wearing a flesh coloured dress from Vionnet, embroidered in crystals. There is, in Rome, a striking collection of lovely women who live up to the background. The Princess Caetani, the Princess Eugenio Ruspoli (shown in the photograph on page 16), the two sisters Arrivabene, both married to the brothers Visconti, Madame Agnelli (see page 19), and the pretty Princess Belmonte are, I think, not only as good-looking women as one can find anywhere, but, in addition, have a special quality resulting from the atmosphere of the place in which they live. It has rubbed off on them, (Continued on page 69)

## Wise Parents



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**Traditions—fine, sound traditions—run strong in these families.**

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## THE GLORY THAT IS ROME

(CONTINUED FROM PAGE 68)

so to speak, like whitewash from a newly whitewashed wall. And I know of no more picturesque figure in international society than the famous Princess Jane San Faustino. Rome was made for her, and she was made for Rome, so well does she fit into the picture, with her trailing *moyen âge* dresses (always made by Vionnet). (You will find her photograph on page 20.) Another interesting personality, an ideal subject for a painter or sculptor, is the Marquise Sommi de Calvatore, herself a sculptress of no mean talent. She has black hair and a white skin, generally wears black, and combines two qualities that are rarely found together, extreme individuality and great distinction.

The Baroness Lo Monaco, another important Roman hostess, has a ballroom with painted walls and beautiful chandeliers, quite empty of furniture, except for a few chairs arranged along the wall and tables on which are always enormous bouquets of calla-lilies (which grow in Rome about four times the size we usually see). At one of her big dinners, with the King of Greece, Prince Andrew, and Prince Christopher of Greece with his beautiful wife, the Princesse Françoise de France, among the guests, forty people sat at two tables in one of the big drawing-rooms, instead of in the dining-room, which she uses only for smaller parties. The tables were set with a service of Saxe in the palest blue, and the *soupières* and covered vegetable dishes used as centrepieces were filled with a hundred dozen yellow tulips, in the manner so often seen in Europe—the lids put back on the tulip-filled dishes, giving the effect of flowers pushing their way out from under the covers.

In the beautiful dining-room of the Pecci-Blunts (this apartment is one of the wonders of Rome, with something like nine reception-rooms arranged in a circle), there is a fountain at the end of the dining-room, lighted by Wendel, which plays during dinner and is the chief source of light in the room. Wendel has done his greatest lighting in Rome, because there he has had the greatest opportunities, with the fantastic walls and ceilings, and fountains, too, that have been waiting these many years for his magic touch. Imagine what our ancestors would have thought if they had seen these wonders illuminated as they are to-day!

## THE LIDO OF ROME

But not only is modern Rome the greatest outdoor museum of to-day, and the most beautifully illuminated city by night, but it has also become a *ville d'eau*, since Ostia (the Lido of Rome) has been brought, by the new motor parkway, almost to the gates of the city. On several occasions, I motored out there late at night, along a new road which looks, in the darkness, like a silver ribbon flowing across the *campagna* to the sea. It is illuminated by great arc lights on both sides, and one may travel at sixty miles an hour down this brilliant roadway, using parking-lights only. In summer, the Romans don their bathing-suits, hop into their cars, and in a few minutes are in the sea. They lunch in luxurious *cabannes* on private beaches and

motor back to dine at one of the many out-of-door restaurants on the hills about Rome, or in the loggias of their palaces, where the air is chilled by splashing fountains. Not only here, but all up and down the coast, from Genoa to Naples, are a succession of Lidos, each looking charming enough to make one want to settle down there for the entire summer.

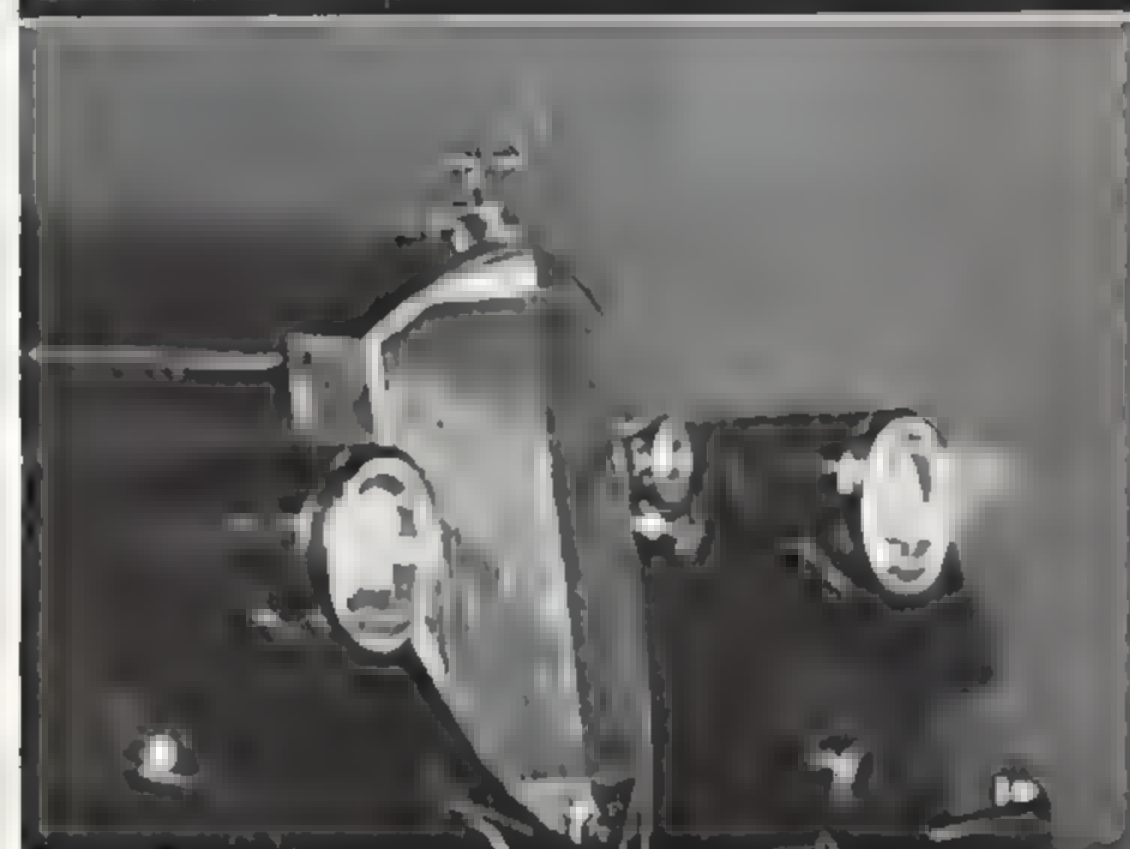
During Easter week, there was a succession of children's parties in Rome, which were so well done and amusing that I never missed one of them. Princess Eugenio Ruspoli gave a party for her young daughter, as carefully planned and carried out as any party for a grown-up. Tea was laid out in the dining-room at small tables covered with yellow linen cloths, the service of yellow china painted with animals and the maids assisting the footmen wearing yellow muslin. And all the children were beautifully dressed. At the Pecci-Blunts', the children gave a show of their own, danced and sang, and it was hard to tell who were the most amused, the children or spectators.

## EASTER IN ROME

There is one more thing in Rome that I must describe, the Easter service at Saint Peter's. I had a card and, foreseeing the necessity of arriving on time (it was said that there were ninety thousand people outside the Piazza), I started early. But this turned out to be quite unnecessary, for I was inside and in my place within fifteen minutes after leaving my car, everything was so perfectly policed.

One can not imagine anything more impressive. Here, again, indirect lighting had been lavishly used, and it gave a strange effect in the daylight—adding a celestial glow to the interior of the wonderful church. The Pope's entourage made a thrilling spectacle. The men, mostly nobles of Roman society whom I had seen every night in the various drawing-rooms, were gorgeously dressed in the costumes designed by Michael Angelo. The Pope, himself, was carried on a dais. The choir of the Sistine Chapel sang, and their wonderful voices were broadcast by loud speakers (another touch of our age) into the furthest corners of the church and even outside into the Piazza. After mass, the Pope appeared on the balcony of Saint Peter's and blessed the people, while over the whole of Rome perfect stillness reigned, the thousands in the Piazza kneeling bareheaded, until the spell was broken by the tolling of the bells. For this part of the ceremony, I had a ticket for the terrace above the colonnade. Here, the women, in their black mantillas and high-necked black dresses, wearing all their fine jewels, mingled with the Pope's entourage.

You know that this is "Holy Year" in Rome, and so Easter Sunday was, this year, even more wonderful than usual. It is also the tenth anniversary of Fascism, and there is an exhibition depicting the history of the Fascist revolution from the beginning, arranged in a most dramatic way. Rome, this year, has much to offer, and, if you take my advice, you won't miss it.



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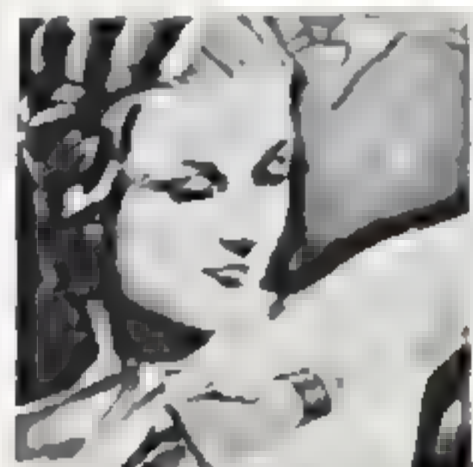


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# ALBASTAN

# SOCIETY

(CONTINUED FROM PAGE 11)

## ENGAGEMENTS

### PHILADELPHIA

**Hatfield-McGuinness**—Miss Margaret Alexander Hatfield, daughter of Dr. Charles J. Hatfield, of Chestnut Hill, Pennsylvania, to Dr. Ains Chamberlain McGuinness, son of the Reverend J. Holmes McGuinness and Mrs. McGuinness, of Chester, New York.

**Hinchman-Stewardson**—Miss Mary Louise Hinchman, daughter of Mrs. Fay Hinchman, of South Orange, New Jersey, to Mr. John Stewardson, son of Mr. and Mrs. Emily L. Stewardson, of Philadelphia, Pennsylvania.

**Kirk-Foster**—Miss Barbara Kirk, daughter of Dr. Edward Cameron Kirk and Mrs. Kirk, of Merion, Pennsylvania, to Mr. Andrew Bristol Foster, of Haverford, Pennsylvania.

**Newlin-Rosengarten**—Miss Janet Cuyler Newlin, daughter of Dr. Arthur Newlin and Mrs. Newlin, of Philadelphia and "Shipley Farm," Secane, Pennsylvania, to Mr. Adolph G. Rosengarten, junior, son of Mr. and Mrs. Adolph G. Rosengarten, of "Chanticleer," Saint Davids, Pennsylvania.

**Paul-Strubing**—Miss Eleanor Lewis Paul, daughter of Mr. and Mrs. Clyde Lane Paul, of Devon, Pennsylvania, to Mr. John K. Strubing, junior, son of Mr. and Mrs. John K. Strubing, of Chestnut Hill, Pennsylvania.

**Swain-Campbell**—Miss Mary Elizabeth Swain, daughter of Mr. and Mrs. Charles J. Swain, of "Highlands," Wayne, Pennsylvania, to Mr. Howard Addison Campbell, of Baltimore, Maryland.

**Taylor-Schoettle**—Miss Murray McIlvaine Taylor, daughter of Mr. and Mrs. Henry Evan Taylor, to Mr. Edwin James Schoettle, junior, son of Mr. and Mrs. Edwin James Schoettle.

**Thacher-Grauer**—Miss Frances Thacher, daughter of Mr. and Mrs. Franklin W. Thacher, of Edgewater Park, New Jersey, to Mr. Frederick M. Grauer, son of Dr. Frank Grauer and Mrs. Grauer, of New York City.

**Wear-Sanford**—Miss Janet Holliday Wear, daughter of Mr. and Mrs. Joseph Walker Wear, of "Stonemeadows," Penllyn, Pennsylvania, to Mr. William Farnam Sanford, of New York City, son of Dr. Leonard C. Sanford and Mrs. Sanford, of New Haven, Connecticut.

**White-Foster**—Miss Bertha Deane White, daughter of Mr. and Mrs. Charles D. White, of Atlantic City, New Jersey, to Mr. Richard Wingate Foster, son of Mr. and Mrs. Frank Brislin Foster, of Haverford, Pennsylvania.

### PITTSBURGH

**Alexander-Gordon**—Miss Madeline L. Alexander, daughter of the Reverend Dr. Maitland Alexander and Mrs. Alexander, of "Poplar Hill," Sewickley, Pennsylvania, to Mr. William Alexander Gordon, third, of Sewickley, son of Mr. and Mrs. Gordon Gordon, of East Williston, Long Island.

**Mason-Moore**—Miss Helen Hotchkiss Mason, daughter of Mr. and Mrs. Orland White Mason, of New York City, to Mr. Charles Harbaugh Moore, of Sewickley, Pennsylvania.

**Pickrell-Oliver**—Miss Edwina Pickrell, daughter of Mr. and Mrs. Otis Pickrell, of Louisville, Kentucky, to Mr. Joseph Wood Oliver, son of Mr. and Mrs. Augustus K. Oliver, of Pittsburgh, Pennsylvania.

**Tucker-Scully**—Miss Elinor Hillard Tucker, daughter of Mr. and Mrs. Richard Blackburn Tucker, to Mr. Cornelius Decatur Scully, junior, son of Mr. and Mrs. Cornelius Decatur Scully.

### PORTLAND, OREGON

**Brown-Edmonds**—Miss Betty Lou Brown, daughter of Mr. and Mrs. Robert H. Crozier, to Mr. Sidney Edmonds, junior, son of Mr. and Mrs. Sidney Edmonds.

**Gue-Shaw**—Miss Betty Gue, daughter of Mr. and Mrs. Harry D. Gue, to Dr. Joseph Shaw, of Seattle, Washington, son of Mrs. William M. Shaw, of Spokane, Washington.

**Isherwood-Lindsey**—Miss Pauline Isherwood, daughter of Mr. and Mrs. Felix Isherwood, to Mr. C. Abbott Lindsey, of Beverly Hills, California, son of Mrs. Russell La Rue.

**Warren-Comrie**—Miss Laura Alden Warren, daughter of Mr. and Mrs. Frank M. Warren, to Mr. William A. Comrie, son of Mr. and Mrs. A. A. Comrie.

### POUGHKEEPSIE

**Bartlett-Cartwright**—Miss Margaret Janet Bartlett, daughter of Mr. and Mrs. Henry Bartlett, to Mr. Walter A. Cartwright, of Boston, Massachusetts, son of Mr. and Mrs. Robert A. Cartwright, of Wellesley, Massachusetts.

## ENGAGEMENTS

### RICHMOND

**Armstrong-Mitchell**—Miss Alice Love Armstrong to Mr. George Sinclair Mitchell, of New York City and Richmond, Virginia, son of Dr. S. C. Mitchell and Mrs. Mitchell.

**Grymes-Gwatkin**—Miss Catherine Camp Grymes, daughter of the late Mr. and Mrs. Peyton Grymes, to Mr. Charles Arrington Gwatkin, son of the late Mr. and Mrs. William G. Gwatkin.

**Oñativia-Todd**—Miss Dorothea Oñativia, daughter of Mrs. John Lord Boatwright, of Richmond, Virginia, and of Mr. José Victor Oñativia, junior, of New York City, to Mr. Jouett Ross Todd, son of Mr. and Mrs. James Ross Todd, of Louisville, Kentucky.

### SAINT JOSEPH, MISSOURI

**Goetz-Porter**—Miss Ernestine Frances Goetz, daughter of Mr. and Mrs. Frank Louis Goetz, of Saint Joseph, to Mr. Jerome De Grast Porter, junior, son of Mr. Jerome De Grast Porter, of Kansas City, Missouri.

### SAINT LOUIS

**Earle-Crockett**—Miss Louise Shepherd Earle, daughter of Mr. Swetson Earle, of Baltimore, Maryland, to Mr. Dodge Crockett, of Saint Louis, Missouri, son of Mrs. Charles Speer, of Memphis, Tennessee.

**Neer-Semple**—Miss Isabelle Ashby Neer, daughter of Mr. and Mrs. N. Frank Neer, of "Ashby Farms," Delaplane, Virginia, to Mr. Robert Baylor Semple, son of Mrs. Nathaniel M. Semple, of Saint Louis, Missouri.

### SAN FRANCISCO

**Chamberlin-Haines**—Miss Ann Elizabeth Chamberlin, daughter of Mrs. Justin Morrill Chamberlin, to Ensign Nathan Starr Haines, U. S. N.

**Gregory-Griffin**—Miss Jean H. Gregory, daughter of Mrs. Warren Gregory, of Berkeley, California, to Mr. Everett Griffin, of San Francisco, California.

### SPRINGFIELD

**Sweet-Studley**—Miss Katherine Crossley Sweet, daughter of Dr. Frederick Benoni Sweet and Mrs. Sweet, to Mr. Robert Anson Studley, son of Mrs. Robert Converse Studley.

### TORONTO, ONTARIO

**Broughall-Thrasher**—Miss Geraldine Broughall, daughter of the Reverend Canon Broughall and Mrs. J. S. Broughall, to Mr. Forbes Thrasher, of Halifax, Nova Scotia, son of Mr. Forbes Thrasher and Mrs. P. Kemp Thrasher of Brooklyn, New York.

### WASHINGTON, D. C.

**Sherley-Acker**—Miss Mignon Sherley, daughter of Mr. and Mrs. Swagar Sherley, to Mr. William R. B. Acker, son of Mrs. Charles Ernest Acker.

### WINSTON-SALEM, N. CAROLINA

**Sheppard-Nash**—Miss Adela Dillard Sheppard, daughter of Mr. and Mrs. Kent Sheppard, to Mr. E. Strudwick Nash, junior, son of Mr. and Mrs. E. Strudwick Nash, of Charleston, South Carolina.

## WEDDINGS

### NEW YORK

**Ammidon-Callaway**—On May 19, in Saint Bartholomew's Church, Mr. Hoyt Ammidon, son of Mrs. Daniel Clark Ammidon, of "The Boxwood," Noroton, Connecticut, and Baltimore, Maryland, and Miss Elizabeth MacIntosh Callaway, daughter of Mr. and Mrs. Trowbridge Callaway, of New York City.

**Edie-Langford**—On May 3, Mr. Robert Van Tassel Edie, son of Mr. and Mrs. Richard Edie, junior, of Yonkers, New York, and Miss Mary Hazard Langford, daughter of Mr. and Mrs. William S. Langford, of Yonkers.

**Hichborn-Vander Poel**—On May 1, in the Church of the Resurrection, Mr. Philip Hichborn, of Washington, D. C., and New York City, and Miss Gertrude Schuyler Vander Poel, daughter of Mr. and Mrs. S. Oakley Vander Poel.

**Ladew-Schmid**—On January 14, in Harrison, New York, Mr. Oliver H. Ladew, son of Mr. Joseph Harvey Ladew, of Glen Cove, Long Island, and Miss Riechen A. Schmid, of Baltimore, Maryland.

**Langmore-Wetmore**—On May 18, in Saint James's Church, Mr. Wilfred Bankart Langmore, son of the late Wilfred B. Langmore and Mrs. Langmore, and Miss Elinor Livingston Wetmore, daughter of Mr. and Mrs. Robert Caryl Wetmore, of New York City and Santiago, Cuba.



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## SOCIETY

## WEDDINGS

## NEW YORK

**Stelling-Greeff**—On June 8, in the Chapel of the Fifth Avenue Presbyterian Church, Mr. A. Carl Stelling, son of Mrs. Edith Dillon Stelling, and Miss Helen E. Greeff, daughter of the late Ernest F. Greeff and Mrs. Greeff.

**Sylvester-Edwards**—On May 5, in Greenwich, Connecticut, Mr. Albert Lenthall Sylvester, of Norwell and Boston, Massachusetts, son of the late Albert L. Sylvester and Mrs. Sylvester, of Norwell, and Miss Elizabeth Edwards, daughter of the late Duncan Edwards and Mrs. Edwards, of Greenwich.

**Thompson-Kelley**—On May 2, in the Chapel of the Beloved Disciple of the Church of the Heavenly Rest, Mr. W. Roosevelt Thompson, son of the late Mr. and Mrs. J. Walter Thompson, and Miss Adele S. Kelley, daughter of the late Albert Tevis Kelley and Mrs. Kelley.

## BIRMINGHAM

**Black-Earle**—On April 22, Mr. Ormond O. Black, son of Mr. and Mrs. H. H. Black, of Tampa, Florida, and Miss Mary Collett Earle, daughter of the late Paul Hamilton Earle and Mrs. Earle.

## CHARLESTON

**Pritchard-Meyers**—On April 22, in Saint Philip's Church, Charleston, South Carolina, Mr. Edward Kriegsmann Pritchard, son of the late Mr. and Mrs. William R. Pritchard, and Miss Julia Huger Meyers, daughter of Mr. Thomas Engelhard Meyers.

## DENVER

**Beutler-Oakes**—In Switzerland, Mr. Frederic Beutler and Mrs. Evalyn James Oakes, daughter of Mrs. Harry James.

**Hough-Downer**—On April 22, Mr. Henry Hough and Miss Frances Downer, daughter of Mr. I. Frank Downer.

## HARTFORD

**Lowes-Morris**—On May 5, in Hartford, Connecticut, Mr. Joseph Edwin Lowes, of Dayton, Ohio, and Miss Ann Josephine Morris, daughter of Mrs. Shiras Morris.

## WEDDINGS

**Safford-Jaynes**—On May 6, in Hartford, Connecticut, Mr. Arthur Truman Safford, junior, son of Mr. and Mrs. Arthur Truman Safford, of Lowell, Massachusetts, and Miss Elinore Jaynes, daughter of Mr. and Mrs. Charles W. Jaynes.

## LOS ANGELES

**Kimball-Doyle**—Mr. Vernon Kimball and Mrs. Frances Flowers Doyle, daughter of Mrs. M. E. Flowers, of Santa Monica, California.

## LYNCHBURG, VIRGINIA

**Paine-Black**—On April 22, Dr. Wilmer Howard Paine, junior, son of the late Wilmer Howard Paine and Mrs. Paine, of Charlottesville, Virginia, and Miss Mildred Goadby Black, daughter of Mr. and Mrs. William Marshall Black.

## RICHMOND

**Brydon-Wood**—In June, Mr. Robert Brydon, son of the Reverend G. M. Brydon and Mrs. Brydon, and Miss Jean Wood, daughter of Mr. and Mrs. William Price Wood.

**McCray-Scott**—On June 10, Mr. Bernard McCray, son of Dr. B. V. McCray and Mrs. McCray, and Miss Hildreth Scott, daughter of the late George Cole Scott and Mrs. Scott, of "Ballyshannon," and "Elk Mountain."

**Pinckney-Kent**—On June 17, Mr. Thomas Pinckney, son of Mr. and Mrs. Charles Cotesworth Pinckney, and Miss Charlotte Miller Kent, daughter of Mr. and Mrs. J. Cloyd Kent.

## SAINT LOUIS

**Fox-d'Arcy**—On May 24, in Saint Peter's Episcopal Church, Mr. Charles Smith Fox, son of Mr. and Mrs. Charles B. Fox, and Miss Helen d'Arcy, daughter of Mr. and Mrs. William Cheever d'Arcy.

## TORONTO, ONTARIO

**Northey-McCarthy**—On May 23, Mr. Rodney Northey, son of Mr. and Mrs. John P. Northey, and Miss Jean Goldie McCarthy, daughter of Mr. and Mrs. Leighton McCarthy.



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# Ladies: We Can GUARANTEE this New Kind of Club to Give You 20-Yard Longer DRIVES!

THIS is not merely an advertising claim. There is a definite reason why this statement can be made, and why this guarantee can be given—as indicated in the scientific “photo-electric eye” tests described below!

You want two things in your drive. You want a long drive and a straight one. And you won't change from the driver you're using now, unless something new CAN help you get *more* distance and *straighter* shots.

Here is a remarkable new kind of club that actually GUARANTEES both!—you to be your own judge of the straightness, we guaranteeing an average increase of 20 YARDS in the drives you sock down the fairway!

Read the Limbershaft Guarantee. No if's, and's, or but's about it. Limbershaft MUST deliver what we promise—it MUST add a good twenty yards to your average drive, not after weeks of practice, but AT ONCE—or the club costs you nothing!

## The ONLY Club with the “Wrist Snap” BUILT INTO IT!

Don't confuse Limbershafts with any other type of club! The New Parallel-Construction STEEL LIMBERSHAFT (patent applied for) is radically different. It gets down to fundamentals of design AND material, and is able *automatically* to correct three of the most common causes of hooks, slices and lack of distance.

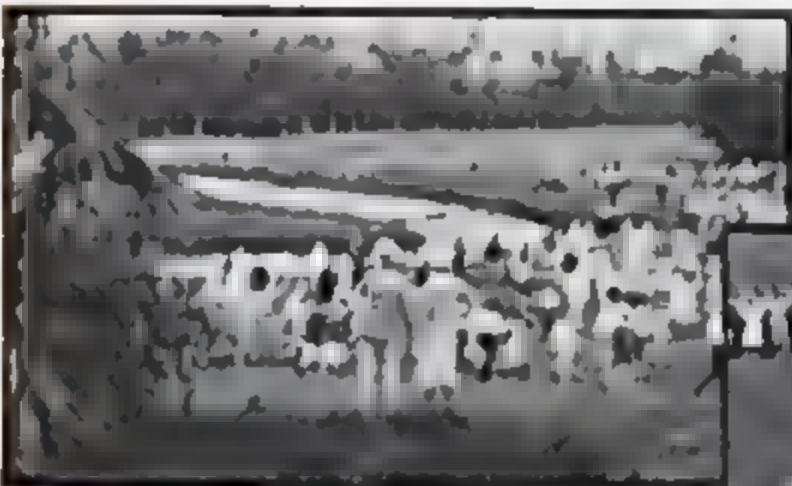
How does Limbershaft do it? Why should YOU try it for ten days at our risk?

Every golfer knows that the secret of long, straight drives lies in a smooth, rhythmic swing. And the greater the speed of the swing, the longer the drive. In the scientific “Photo-Electric Eye” Tests (made by a world-famous electrical testing laboratory) as reported below, one golfer swung as slowly as 59.0 miles per hour at moment of impact. This speed steps up and up, to the champion class where Gene Sarazen, for example, calculates his top speed at 115.0 m.p.h. As shown by the dials reproduced below, actual tests *prove* that no matter what class you are in, a Limbershaft can give you the extra speed—from 12% to 19% more—and that means *proportionately* greater distance.

Just WHY is this? Because the Limbershaft *automatically* produces the essential “wrist snap” that too few golfers are ever able to develop unassisted. Professionals have it. All champions have it. Most average wrists, however, are too stiff to manage it properly. But with Limbershafts the wrist-action—that vital “snap”—is BUILT IN! You get cleaner, smoother shots—greater distance!

## NEW . . . but PROVED

For several years Limbershafts were privately manufactured for a small group of discriminating golfers (many of them crack players). They met with such enthusiasm that late last season they were introduced to the public at . . .



PALM BEACH



PINEHURST

### MIAMI

—Orlando, Daytona, Augusta, and other Southern winter golf centers. Their success was sensational! Now a rapidly growing business makes possible a REDUCTION IN PRICE from the former \$10 per club to \$8.50 for woods and \$7 for irons.



**ALEX MORRISON**, one of the game's greatest instructors, and author of “A New Way to Better Golf”, says: “Every golfer can swing easier with Limbershafts. THE SUCCESS OF ANY SHOT DEPENDS MAINLY UPON THE SPEED AT WHICH THE CLUB-HEAD TRAVELS AS IT STRIKES THE BALL. In order to develop the necessary speed in the clubhead, the player must swing with complete freedom of wrist action, a freedom of action which is credited only to the experts of the game. The use of Limbershafts will enable every player immediately to enjoy freedom of wrist action and at the same time swing the clubhead with the required speed. I can guarantee that Limbershafts will help you get better results with less effort.”

\* \* \* \*

## Makes a “Limber-Swing” Automatic

Every consistently long-drive player has a limber swing. Years of practice or a highly developed “muscle memory” have enabled him to overcome the stiffness of the ordinary shaft. But the average golfer—the 90 to 100 and over player—usually “freezes” the minute his fingers close around his club. Consciously or subconsciously, he fights its rigidity, increasing his own shot-ruining tenseness. He presses for distance—hoping to gain by greater strength the distance that comes only through a smoother swing! Limbershaft over-

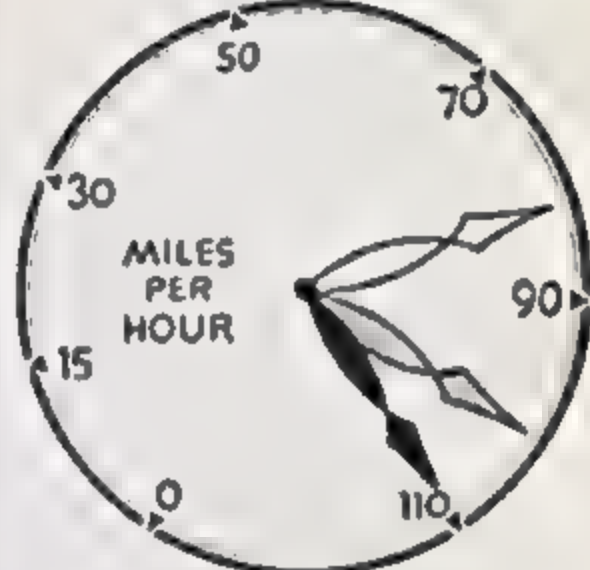
## “Photo-Electric Eye” Tests (Made by a world-famous electrical testing laboratory) Show WHY Limbershafts Can Give You Longer Drives

Tests Show Driving Force at Moment of Impact

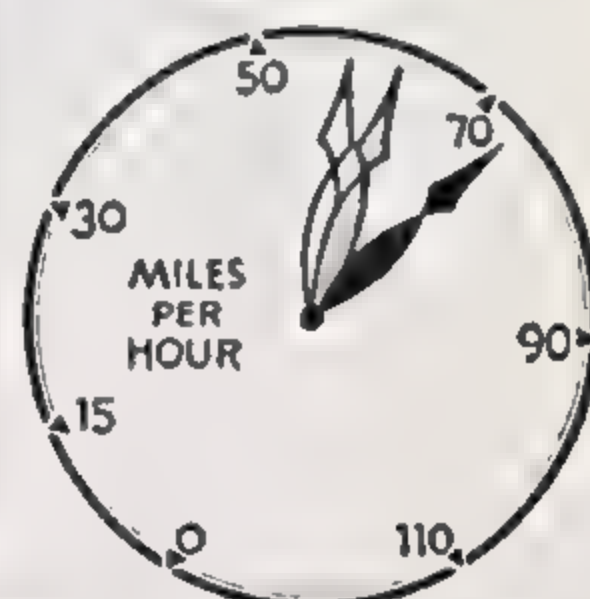
LEGEND:  
Standard Shaft of Material X  
Standard Shaft of Material Z  
LIMBERSHAFT



**A Average Golfer—fair driver**  
Average increased driving force with Limbershaft over standard clubs of Material X and of Material Z:  
**+11.7%**



**B (Average 80) Golfer—long driver**  
Average increased driving force with Limbershaft over standard clubs of Material X and of Material Z:  
**+19.2%**



**C (Average 100) Golfer—short driver**  
Average increased driving force with Limbershaft over standard clubs of Material X and of Material Z:  
**+18.9%**

## Try it for 10 Days at Our Risk on this Money-Back STEEL LIMBERSHAFT GUARANTEE!

Try the Limbershaft Driver in actual play for 10 days. Try it out on the course, or with a bucket of balls. We GUARANTEE it will increase the average distance of your drives by 20 yards! If it does not—shoot it back to us within 10 days and we will immediately refund the purchase price in full. The club makes good—or we do!

comes this pressing tension. The club waggles freely. Not loosely, not slackly, but limber enough to make the smooth swing natural and easy for the average golfer.

You'll feel the difference—you'll see the difference in RESULTS—at once!

Unconditionally approved by the U. S. Golf Association, fast becoming the favorite club of thousands, Limbershaft is converting a rapidly growing number of poor and fair players into low handicap men. Introduced semi-publicly only late last season at a few of the leading Southern golf centers, Limbershaft is the first real sensation in clubs in years.

## Read What Just Three Limbershaft Owners Say:

“Results really remarkable. All pros and good amateurs have a snap in their wrist action at the time of impact which greatly increases yardage. The Limbershaft will supply this factor to the average or dub golfer and greatly improve the quality of his shots.”—J. C. F., Dist. of Col.  
“It seems to straighten out my slice and add about 25 yards to my drive. A friend at first try put them out straight as a string, made nine clean straight drives with it.”—W. S. S., Iowa.  
“Am 75 years old, but can easily average 200 yards from the tee with my Limbershaft. With my old stiff club I never could get the ball straight, but the fault seems almost automatically corrected with the Limbershaft.”—L. H. R., Calif.

Isn't it worth a no-risk trial to get this new kind of smoothness, and straightness, and distance, into YOUR drives? Remember, we are willing to “take the chance.” You are fully protected by our Money-Back Guarantee if Limbershaft for any reason fails to make good.

## Mail Coupon Without Money

### Try the LIMBERSHAFT for 10 Days!

Read our complete guarantee above—then fill in and mail the coupon below without money. We will send you at once the correct Limbershaft for your game. When the club is delivered to your home, deposit with expressman only \$8.50 plus small shipping charges. Then TRY Limbershaft for 10 days. Give it the “works”. Make it prove that it will do everything for you that it is doing for hundreds of other players in every part of the country. We are honestly convinced it will do it. But if you honestly feel it is not the club we say it is, send it back and your deposit comes right back to you. We expect to be able to handle all orders immediately, but, because the nation-wide demand for Limbershafts is growing faster than even we ever anticipated, we suggest that you mail the coupon at once.

LIMBERSHAFT SALES CORPORATION  
Dept. 56, 216 Washington St., Mt. Vernon, N. Y.

LIMBERSHAFT SALES CORPORATION  
Dept. 56, 216 Washington St., Mt. Vernon, N. Y.

Gentlemen: Please send me one IMPROVED STEEL LIMBERSHAFT DRIVER at \$8.50. When expressman delivers my club, I will deposit with him the correct amount, plus small shipping charges. I will then try the Limbershaft. If the driver does not add an average of 20 yards to my shots, I am privileged to return it to you within 10 days and you agree to refund purchase price to me in full.

Limbershafts are obtainable in full run of irons and woods. Write your additional orders in margin. Prices \$8.50 each for woods, \$7 for irons. 10 Day Money-Back Guarantee.

Name .....  
Weight, length wanted.....  
Club Address.....  
Home Address.....

☐ Check here if enclosing money WITH coupon, in which case we will pay all delivery charges. SAME GUARANTEE applies, of course.

(If you are not sure of length and weight of club you want, tell us your height and weight and proper club will be sent.)



# A Wedding Embassy Bride

Mrs. René Du Champ  
Bellinger who was Miss  
Barbara King Wood



December 26<sup>th</sup> 1932

Dear Miss Brennig  
Mother and I agree that  
the Wedding Embassy did much to make  
my wedding the success it was. With  
your Budget Shopping plan, the money I had  
for my entire wedding bought much more  
than it would have, had I shopped at random!  
The most remarkable thing of all  
is, that this service did not cost us  
a cent.  
Many, many thanks for  
your constructive help.  
Sincerely yours  
Barbara Wood Bellinger

## THE WEDDING EMBASSY, INC.

MARIE COUDERT BRENNIG . . . PRESIDENT  
THIRTY-TWO EAST FIFTY-SEVENTH STREET  
NEW YORK CITY . . . WICKERSHAM 2-2044



### VERSATILE DRESSES FOR SUMMER WEAR

• FROCK No. 6360—All three of the figures above are wearing versions of the same frock—a one-piece, “Easy-to-Make” model of silk linen from Mallinson. The first view shows it made with an applied, upstanding band that gives a tray-shoulder effect. The adjustable scarf and the well-cut skirt, which is gored in front and joined to the blouse under a narrow belt, are other chic details. The band trimming and the sleeves are optional. Designed for sizes 14 to 20 and 32 to 38

• JACKET No. 6363—This trim little flat crêpe jacket may be worn with a wide variety of costumes, from a simple daytime frock to a more formal one for afternoons. It may be made with or without the jabot lapels, and it has three-quarters length sleeves set into drop-shoulder armholes. Darts in front and back make this jacket fit as it should fit. Designed for sizes 32 to 44

• FROCK No. 6365—The asymmetrical cut and the draping at the waist-line make this frock with long set-in sleeves unusually flattering. The fabric is a rough silk crêpe from Marshall Field. Designed for sizes 34 to 44

DESIGNS FOR PRACTICAL DRESSMAKING



*I guess I'll have to give up cigarettes. They discolor my teeth so badly.*



*Don't be silly. I'll show you a safe and simple way to remove those stains.*



*Look at this handkerchief. Spotless white! Now see what happens when I blow smoke through it.*



*An ugly brown stain. Just like tobacco leaves on your teeth. Watch me get rid of it.*



*First a little BOST Tooth Paste on the spot. Then I brush gently like this.*



*Look the stain is gone! Not a trace of discoloration.*



*Take my advice, dear, and use BOST Tooth Paste. It's the ONLY dentifrice designed especially to remove the "Smoke Screen" from your teeth!*



## DENTAL SCIENCE finds new way to fight unsightly *SMOKE SCREEN*

Marvelous new tooth paste  
dissolves stubborn Tobacco  
Stains . . . *swiftly* . . . *safely*!

That ugly, yellow discoloration on your teeth. *What is it?* . . . If you should ask your dentist he would most likely refer to it as "Smoke Screen"—a chemical deposit which settles on teeth as a direct result of smoking. This stain is not actually harmful, but it does rob your teeth of their natural whiteness and sparkle.

How to get rid of it? . . . Ordinary cleansing agents haven't the slightest effect upon Smoke Screen. But BOST Tooth Paste, by means of a bland and harmless oil, quickly dissolves the stubborn stains and makes it easy for your tooth brush to remove them.

Enjoy the clean, refreshing flavor of BOST, with the comforting knowledge that it is totally free from acid, bleach, grit or other harsh abrasives. BOST sweetens the mouth, firms the gums and leaves your teeth immaculately white.

Begin the use of BOST Tooth Paste today and see your dentist twice a year. At leading drug counters, everywhere. Or in liberal trial tubes at your nearest chain store. If your dealer is out of stock, mail coupon below.

MAIL COUPON FOR  
TRIAL TUBE



BOST TOOTH PASTE CORP., Dept. N,  
9 East 40th Street, New York City

I enclose 10c to cover handling and mailing. Please send me a two-weeks' supply of Bost Tooth Paste.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



# Here's handbag security

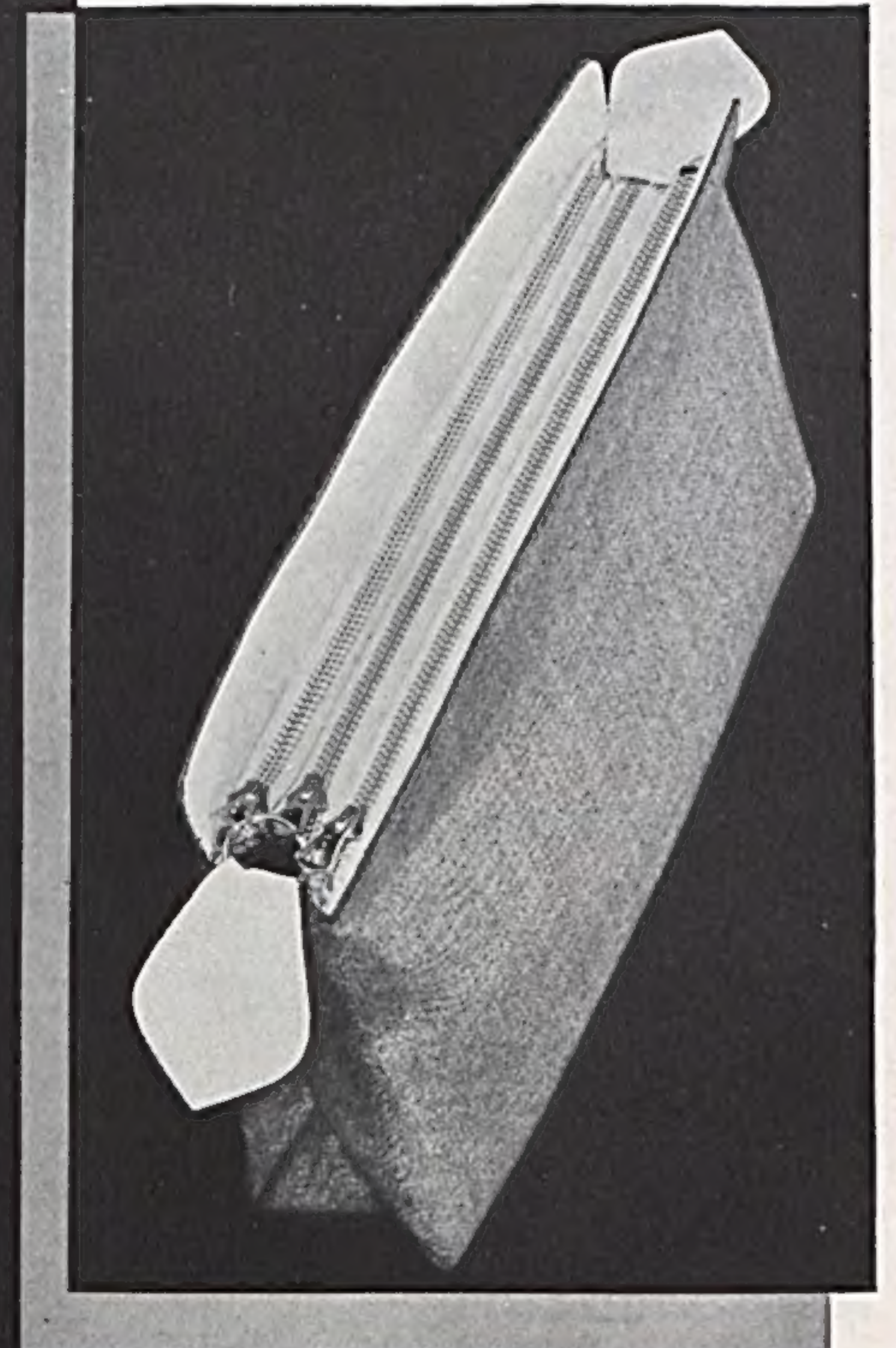
*for your keys, lipstick, cigarettes, handkerchief, change, bills and compact, thanks to this slide fastener...!*

Its correct name is

# Talon



Left: Center Talon closing



Above: 3-way Talon center closing pocket



Above: Talon closed inside safety pocket

A sizeable array . . . yet you simply must have them wherever you go. The risk of losing even one of these essentials should make you think twice about the fastening device on your bag. If it's a Talon they're safe.

Ingenious designs use the Talon in a variety of ways giving you a wide choice of styles to choose from. But however way it is used,

you have the assurance of Talon protection which makes it possible for the contents of your bag to be as organized as a man's thirteen pockets.

The cleverest designers know . . . the finest handbags use . . . the only slide fastener which is synonymous with safety and smartness. Its correct name is Talon.



## LOOK FOR THE NAME TALON

● It takes but a second to look, but it's worth it. Not all slide fasteners are genuine Talons. If any bag has not a genuine Talon, look farther. You'll find a smart bag at the price you want to pay that gives genuine Talon convenience and security.



MAILLOT

## Eight ounces of Jantzen Molded-Fit

They weigh but a few ounces, these amazing new Molded-Fit Jantzens.

They are luxuriously soft and yet have the famous wearing qualities that characterize all Jantzens. Knitted from Miracle Yarn they are elastic in all directions. Little wonder that they bring you the sensation of swimming with no suit on at all — truly the answer to nude bathing.

Lightly, comfortably, but firmly they cling to the body, molding and holding it in beautiful slenderizing lines. For the first time they bring you a surprising degree of actual figure-control in a swimming suit.

See these Molded-Fit Jantzens in the new Feather-wool, Sun-Tweed and Krinkle-Knit fabrics at your favorite shop or store. \$5.00 to \$9.50. Standard Jantzens \$3.95.



JANTZEN KNITTING MILLS  
Plants in Portland, Ore.; Vancouver, Canada; London, England; Sydney, Australia



SUN-TWEED



KRINKLE-KNIT



FEATHERWOOL

KERCHIEF

FORMAL

BRÄ-LIFT

Jantzen Knitting Mills, (Dept. 123), Portland, Oregon. Please send me your style folder in colors:  
"The Answer to Nude Bathing" featuring new 1933 styles. Women's ☐ Men's ☐

Name

Address



AcAcin

“I do”



“It's toasted”

Copyright 1913,  
The American Tobacco Co.



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